DOCUMENT RESUME

ED 354 176 SO 022 602

AUTHOR Hauptfleisch, Sarita, Ed.; And Others
TITLE Music Education: Why? What? How? = Musiekopvoeding: Waarom? Wat? Hoe? Papers Presented at the National Music Educators Conference (Pretoria, South Africa, April 9-12, 1990).
INSTITUTION Human Sciences Research Council, Pretoria (South Africa).
REPORT NO ISBN-0-7969-0979-2
PUB DATE 91
NOTE 323p.
AVAILABLE FROM Human Sciences Research Council, 134 Pretorius Street, Pretoria 0001 South Africa.
PUB TYPE Books (010) -- Collected Works - Conference Proceedings (021)
LANGUAGE English; Afrikaans

EDRS PRICE MF01/PC13 Plus Postage.
DESCRIPTORS Aesthetic Values; Cultural Awareness; Elementary Secondary Education; Foreign Countries; *Music Education
IDENTIFIERS Namibia; *South Africa

ABSTRACT

This collection of papers was presented at a South African national music educators conference. The conference set forth educators' concern about the current crisis in music education in South Africa. The critical state is summarized under two headings: (1) the law and abating status accorded to music education within general education; (2) the lack of coherence in music education owing to ongoing fragmentation. It is suggested that insofar as music is a universal manifestation of human sentience and is an essential feature of the culture of all peoples of all times, every individual deserves to be educated musically, and therefore music education must be an integral part of the education of all South Africans. Seven mandatory conditions are listed to insure that end. Presentations were grouped under the general headings: (1) "Overseas Presenters"; (2) "Papers Delivered to Specific Music Societies"; (3) "Panel Discussion: Perspectives on Multicultural Music Education"; (4) "Music Education in the Primary School"; (5) "Research"; (6) "Subject Music"; and (7) "General." A conference program also is included. (LBG)

***********************************************************************
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
***********************************************************************

ED354176

# MUSIC EDUCATION: MUSIEKOPVOEDING:

## WHY? WHAT? HOW? WAAROM? WAT? HOE?

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☒ This document has been reproduced as received from the person or organization originating it

☐ Minor changes have been made to improve reproduction quality

● Points of view or opinions stated in this document do not necessarily represent official OERI position or policy

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY
TJAART
VAN DER WALT
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

SO 022602

Sarita Hauptfleisch

[illegible]

BEST COPY AVAILABLE

50

# MUSIC EDUCATION: MUSIEKOPVOEDING:

WHY? WHAT? HOW? WAAROM? WAT? HOE?

# MUSIC EDUCATION: MUSIEKOPVOEDING:

## WHY? WHAT? HOW? WAAROM? WAT? HOE?

Sarita Hauptfleisch
Editor-in-chief/Hoofredakteur

Editors/Redakteurs
Gerhard Koornhof
Christoph Stroux
Elsbeth van der Merwe
Caroline van Niekerk

Human Sciences Research Council

© Human Sciences Research Council, 1991

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording or any information storage and retrieval system, without permission in writing from the publisher.

ISBN 0 7969 0979 2

Published by
HSRC Publishers
134 Pretorius Street
Pretoria
0001
South Africa

Typesetting by HSRC
Printed by: Craft Press, Babelegi

# DECLARATION TOWARDS A POLICY FOR MUSIC EDUCATION IN SOUTH AFRICA

We, the participants present at the national Music Educators Conference held at the University of Pretoria from 9-12 April 1990, organized with the participation of the

Harp Society of South Africa
Human Sciences Research Council
Musicological Society of Southern Africa
Music Therapy Society of Southern Africa
Orff Schulwerk Society of Southern Africa
South African Choral Society
South African Society of Music Teachers
Southern African Music Educators' Society
Suid-Afrikaanse Kerkorrelistevereniging

and also attended by representatives from the

Ciskei Education Department
Committee of Heads of University Music Departments
Department of Education and Culture, House of Assembly
Department of Education and Culture, House of Representatives
Department of Education, Culture and Sport, Namibia
Department of Education and Training
Department of Music, UNISA
Foundation for the Creative Arts
KwaZulu Department of Education
Music Department of the SABC
Orange Free State Education Department
QwaQwa Education Department
Transkei Education Department
Transvaal Education Department

express our concern about the current crisis in music education in South Africa.

This critical state can be summarized under two headings:

1. the low and abating status accorded to music education within general education;
2. the lack of coherence in music education owing to ongoing fragmentation.

Music is a universal manifestation of human sentience and is an essential feature of the culture of all peoples of all times. Therefore every individual deserves to be educated musically.

A complete education of the individual thus requires the development of his inherent aesthetic faculty which is promoted through music in an unparalleled manner. Scientific evidence has proved that music is a unique mode of expression and representation, embracing and developing the cognitive, affective and psycho-motor functions. It advances physiological and psychological development and social skills, and is also instrumental in fostering the creative imagination so necessary for excellence in achievement.

Therefore we strongly believe that music education must be an integral part of the education of all South Africans.

To realize this, the following conditions are mandatory:

- a fostering of positive attitudes towards music, music education and the aesthetic aspects of music;
- direct representation by music educators at a high level in a single education department;
- regular communication between music educators at all levels, education departments and policy-makers;
- adequate allocation and fair distribution of financial resources;
- equal and compulsory music education as part of the core curriculum in all schools;
- adequate and sufficient training and definite appointment of music educators and
- recognition of the educational value of all music for all South Africans.

# BELEIDSVERKLARING OOR MUSIEKOPVOEDING IN SUID-AFRIKA

Ons, die deelnemers aan die nasionale Musiekopvoeders-konferensie, 9-12 April 1990 by die Universiteit van Pretoria, georganiseer met medewerking van die

Harpvereniging van Suid-Afrika
Musiekterapievereniging van Suider-Afrika
Musiekwetenskapvereniging van Suidelike Afrika
Orff Schulwerk-vereniging van Suider-Afrika
Raad vir Geesteswetenskaplike Navorsing
Southern African Music Educators' Society
Suid-Afrikaanse Kerkorrelistevereniging
Suid-Afrikaanse Koorvereniging
Suid-Afrikaanse Vereniging van Musiekonderwysers

en ook bygewoon deur afgevaardigdes van die

Departement Musiek, UNISA
Departement Onderwys en Kultuur, KwaZulu
Departement Onderwys en Kultuur, Raad van Verteenwoordigers
Departement Onderwys en Kultuur, Volksraad
Departement Onderwys, Kultuur en Sport, Namibië
Departement Onderwys en Opleiding
Komitee van Hoofde van Universitêre Musiekdepartemente
Musiekdepartement SAUK
Onderwysdepartement Ciskei
Onderwysdepartement Transkei
Oranje Vrystaat Onderwysdepartement
QwaQwa Onderwysdepartement
Stigting vir die Skeppende Kunste
Transvaalse Onderwysdepartement

spreek ons besorgdheid uit oor die huidige krisis in musiekopvoeding in Suid-Afrika.

Hierdie onrusbarende stand van sake kan onder twee hoofde opgesom word:

1. die lae en kwynende status van musiekopvoeding binne die algemene opvoedingsraamwerk;
2. die fragmentasie en gebrek aan samehang in musiekopvoeding.

Musiek is 'n universele manifestasie van menslike belewing en 'n onmisbare kenmerk van alle kulture van alle tye. Daarom het elke individu die reg om musikaal opgevoed te word.

Volledige opvoeding van die individu vereis dus ook die koestering van sy inherent estetiese vermoëns wat uitnemend deur musiek vergestalt word. Dit is wetenskaplik bewys dat musiek 'n unieke ekspressie- en ikoniese medium is wat kognitiewe, affektiewe en psigo-motoriese funksies betrek en ontwikkel. Dit bevorder fisiologiese en psigologiese ontwikkeling en sosiale vaardighede, en is instrumenteel in die ontsluiting van skeppende verbeelding wat so noodsaaklik is vir uitnemende prestasie.

Daarom is ons vas oortuig dat musiekopvoeding 'n besondere plek in die opvoeding van alle Suid-Afrikaners moet inneem.

Om dit te bewerkstellig, moet aan die volgende voorwaardes voldoen word:

- bevordering van positiewe gesindhede teenoor musiek, musiekopvoeding en die estetiese aspekte van musiek;
- direkte verteenwoordiging deur musiekopvoeders op 'n hoë vlak in 'n enkele onderwysdepartement;
- gereelde skakeling tussen musiekopvoeders, onderwysdepartemente en beleidmakers;
- voldoende toekenning en billike verdeling van finansiële bates;
- gelyke en verpligte musiekopvoeding as deel van die kernsillabus in alle skole;

- doelmatige en genoegsame opleiding asook gewaarborgde aanstelling van musiekopvoedkundiges en
- erkenning van die opvoedkundige waarde van alle musiek vir alle Suid-Afrikaners.

# CONTENTS/INHOUDSOPGAWE

INTRODUCTION/INLEIDING 1

## OPENING FUNCTION/OPENINGSFUNKSIE

Official opening
*Prof. D.M. Joubert* 5
Openingstoespraak
*Prof. C. Viljoen* 7
Vote of thanks given at the opening function
*Khabi Mngoma* 11

## OVERSEAS PRESENTERS/OORSESE AANBIEDERS

The "why" of music education
*Bennett Reimer* 15
The importance of music in childhood experience
*Frank Wilson* 35
The quantum reality of music
*Charles Eagle* 43
Improvisation - a new age of music making
*Brian Brown* 67
Music education "down under"
*Rosalind McMillan* 75

## PAPERS DELIVERED TO SPECIFIC MUSIC SOCIETIES/ REFERATE AAN SPESIFIEKE VAKVERENIGINGS

Music therapy - a different way of listening
*Jeanne Bull* 87
Die RGN se navorsing oor musiekopvoeding
*Sarita Hauptfleisch* 95
Die juniorkoor: demonstrasielesing
*Mariana le Roux* 103
Traditional music in Namibia with special reference to an ongoing research project called "Traditional Namibian Songs for Schools and Communities"
*Pieter Roos* 109

## PANEL DISCUSSION/PANEELBESPREKING: PERSPECTIVES ON MULTICULTURAL MUSIC EDUCATION

An aesthetic versus a multicultural approach to music education
*Caroline van Niekerk* 127
A changing curriculum in Namibia: unescapable necessity
*Pieter Roos* 137
Research in music education - the so-called disadvantaged student
*Sallyann Goodall* 147
Traditional African music and academic standards in the school
*Leon New* 165

## MUSIC EDUCATION IN THE PRIMARY SCHOOL/ MUSIEKOPVOEDING IN DIE PRIMÊRE SKOOL

Ideas towards a music program integrated into the general curriculum of the primary school
*Penny Gibson* 175

Musiekbeluistering in die primêre skool
*Helena du Plessis* 187

Solfa for all
*Annette van der Merwe* 197

Ons ontdek musiek: demonstrasielesing
*Mariana le Roux* 207

## RESEARCH/NAVORSING

Joint presentation: teaching Indian drums in Durban

- The music teacher as an enculturator: lessons from Indian music
  *Sallyann Goodall* 217
- Democratizing and "Durbanizing" the drums of India: Gopalan Govender's group teaching method
  *Melveen Jackson* 237

Cantometrics: a valuable resource for intercultural music education
*Elizabeth Oehrle* 257

Teaching staff notation to black students
*Izak Loots* 265

Effects of music on the foetus and the new-born
*Sheila Morkel* 271

## SUBJECT MUSIC/VAKMUSIEK

The sleuth in the teaching of history of music
*Jimmy van Tonder* 281
Keyboard group instruction for high school beginners
*Marguerite Barker Reinecke* 293

## GENERAL/ALGEMEEN

The International Library of African Music and archiving African music
*Andrew Tracey* 311

## CONFERENCE PROGRAM/KONFERENSIEPROGRAM

# FOREWORD/VOORWOORD

Die referate en lesings wat tydens die Musiekopvoederskonferensie in April 1990 in Pretoria gelewer is, het musiek nie alleen as 'n wesentlike deel van ons kultuurerfenis en -lewe belig en onderstreep nie, maar veral die aandag gevestig op die **wat, hoe** en **waarom** van musiekopvoeding. Die taak is nog nie afgehandel nie en die uiteindelike resultate sal in die toekoms neerslag vind in 'n prakties-werkbare musiekopvoedingsprogram wat toeganklik en tot voordeel van al ons mense aangewend kan word.

It is hoped, and I trust that the publication will contribute to a successful music education practice which will nurture the understanding of and appreciation for the rich variety of music genres of our country and ultimately acknowledge the status and importance of our composers and performing artists.

**WYNAND HARMSE**
**GROUP EXECUTIVE HEAD OF THE SABC**

# PREFACE

*"Music is a great mystery... By virtue of its sensual spiritual nature and the amazing union it achieves between strict rule and dream, good form and magic, reason and emotion, day and night, it is without doubt the most profound, most fascinating, and, in the eyes of the philosopher, most disquieting phenomenon... Music is a theology of number, an austere, godlike art, but an art in which all demons are interested and which, of all the arts, is most susceptible to the demoniac. For it is both moral code and seduction, sobriety and drunkenness, a summons to the highest alertness and a lure to the sweetest sleep of enchantment, reason and antireason - in short, a mystery with all the initiation and educative rites which ever since Pythagoras have been part and parcel of every mystery; and the priests and masters of music are the initiates, the preceptors of that dual being, the divine-demoniac totality of the world, life, mankind, culture"* (Thomas Mann).

South Africa is both a first and third world country: a diversified, developing country with a wonderful climate, opting for sport, politics, technology and industry as primary concerns; a country where music education is struggling against its abating or non-existent status, despite the truth that materialism and prosperity are only meaningful in their service of higher values. And music can be seen as one of these higher values. Of course, the raison d'être for our memorable conference was the power of that mystical phenomenon called "music" - a power vested in its unique educational, affective, communicative and unifying potential; a power that proffered an exemplary synthesis of all our peoples at grass roots level; a power which could withstand many obstacles and absorb all differences; a power which the proceedings published in this volume so aptly elucidate.

There were other factors as well.

Sanctions not only effected our economic decline with its resultant high unemployment numbers and pressure on funding and allocations for art and art education The embargo also took its cultural toll in other ways: international library loans stopped; top artists and academics, afraid of being blacklisted or stigmatized, refused to visit our country; and imports of academic and music books shrank considerably All of this has had adverse effects on the already deteriorating status of music education

However, this cultural isolation, together with the realisation and experience of our fragmented and inequitable educational system, was also the impetus for our joining forces

Ideas have legs

For its success the conference was indebted to a number of institutions and people, not the least of whom were our presenters from abroad Each in their own way contributed to a deeper revelation of the value and sense of music:

Bennett Reimer with his persuasive argument on music's intrinsic characteristics and value; Frank Wilson and his argument for the inclusion of music in any general curriculum because of special features of the human brain and the musculature to which it is bonded; Charles Eagle with his novel application of the equation $E = mc^2$ and profound explication of the reality of music at its deepest level; Rosalind McMillan and Brian Brown with their practical ideas for renewing the approach of class-room music teachers, and Alfred Tomatis with his ontogenesis and primacy of the listening faculty - a presentation incapable of written encapsulation within this volume. We salute these six for their laudable courage in coming to South Africa to identify with our struggle.

Then there were our sponsors who made it possible for us to invite our guests; the Human Sciences Research Council, our coordinators and also publishers of this volume, and Sarita Hauptfleisch who played an important role in the steering committee; Henk Temmingh, who at a later stage of planning, and during the conference, presided over our deliberations; Elsbeth van der Merwe for her initiative and liaison between the South African Society of Music Teachers, the Southern African Music Educators' Society and the University of Pretoria; the University of Pretoria and its music department which offered all they could muster to accommodate our venture; Caroline van Niekerk, who in her friendly manner, and with her team of helpers, organised every detail with virtuosity; Antony Melck, who engineered the thinktank on policy through rough waters; Diane Heller and Christoph Stroux in their positions as chairpersons of co-operating societies, our contributors to, and editors of, this volume, and all of those, not mentioned now by name, who made the conference the event of historic importance which it was. From the 9th to the 12th of April 1990 was truly the first time in the history of our country that so many people and resources, and all the main musical societies countrywide, came together to work together for improved music education for all.

We are sure that the conference proceedings, as reflected here, as well as the initiatives and incentives rooted in its occurrence, will bear upon a just and equitable music dispensation in the South Africa of tomorrow. The centrality of music in human experience constitutes the challenge that failure to take it seriously will weaken any account of the human condition and the educational process. Beethoven may have been right after all when he asserted that *"music is a higher revelation than any wisdom or philosophy"*.

Ideas have legs.

**GERHARD KOORNHOF**
**CHIEF FUNDRAISER, ON BEHALF OF THE STEERING COMMITTEE**

# INTRODUCTION/INLEIDING

*"Music education is devoted to the fullest possible realization of musical meaning so as to enhance the quality of every person's life with experiences of meaning as music distinctively offers them. That, and nothing less than that, is why we must have music education."*

In 'n Suid-Afrika wat swaar gebuk gaan onder ekonomiese druk vra beleidmakers, ouers, leerlinge en selfs musiekonderwysers hulleself dikwels die vraag af: *"Waarom moet musiekopvoeding op skool aangebied word?"* Daarom was die aandag wat die Musiekopvoederskonferensie aan hierdie vraag gewy het, besonder gepas. Enersyds is musiekopvoedkundiges opnuut bewus gemaak van die waarde van hulle werk en andersyds is argumente voorsien waarmee beleidmakers oortuig kan word van die noodsaaklikheid van musiekopvoeding op skool.

In this light conclusions such as the one above, quoted from Bennett Reimer's paper, are both timely and invaluable. Unfortunately it was not possible to convey on paper in this volume the essence of some highly successful and practical workshops dealing with the "What" and "How" of music education, nor was it possible to publish every single paper presented during the many simultaneous sessions. However, the authors cover a wide range of subjects, ranging from theoretical discussions to practical guidelines.

Die bundel is ingelei met die *Beleidsverklaring oor musiekopvoeding in Suid-Afrika* wat tydens die afsluitingsessie van die konferensie aanvaar is. Vanweë die formulering van hierdie verklaring was die konferensie meer as net 'n eenmalige samekoms wat tot die verlede behoort. Die oorhandiging van die verklaring aan beleidmakers bring mee dat die konferensie ook 'n invloed sal hê op die toekoms van musiekopvoeding in Suid-Afrika.

Die hoofkriterium vir die insluiting van 'n referaat was dat dit moes aansluit by die musiekopvoedkundige tema van die konferensie. Die bydraes is gepubliseer in die taal en vorm waarin dit ontvang is en

redigering is grotendeels beperk tot wysigings ter wille van tipografiese en redaksionele eenheid.

It was regarded as fitting to introduce the body of the volume with the contributions made during the official opening of the conference. This section is followed by the papers delivered by our overseas guests. The rest of the papers are arranged according to the session headings indicated on the program.

We are fortunate to have other conference proceedings available in the series published by SAMES, but we trust that this particular volume will make its own unique contribution as the product of an historic event of large-scale co-operation between music societies. The authors make an important contribution to the advancement of music education at a time when arts education is fighting for survival.

**SARITA HAUPTFLEISCH**
**EDITOR-IN-CHIEF/HOOFREDAKTEUR**

# OPENING FUNCTION

# OPENINGSFUNKSIE

# OFFICIAL OPENING

## Prof. D.M. Joubert

## Vice-Chancellor and Rector, University of Pretoria

Dit is my aangename en gewis baie groot voorreg om u almal te verwelkom by hierdie belangrike gebeurtenis op die kampus van die Universiteit van Pretoria. Ek is egter bewus daarvan dat ons besonders vereer word deur die aanwesigheid van 'n betekenisvolle aantal buitelandse gaste, en sal dus hoflikheidshalwe in Engels voortgaan.

For the University of Pretoria to host a conference which focuses directly on music educators, both their problems and no doubt also aspirations, is a singular privilege. On the other hand, conscious of our long history in terms of matters musical, this is most certainly appropriate. Because within two years of our establishment as the Transvaal University College in 1908, it was suggested that Music Education should be included in the fledgling university's curriculum. Twelve years later the plea became a reality, with the appointment of a first lecturer in the person of someone whose name, later, became virtually a household word: the renowned conductor John Connell. In fact, what came into being at the time was known as a "School of Music", which soon afterwards was elevated to the status of a "Faculty of Music", with Connell as its first professor.

But the ensuing years were not exactly harmonious or even tranquil. Without bothering you with the details of a "closing down" in 1936 and a resurrection in 1960 (one which, thanks to serious inputs and sympathetic support survives to this day), it needs to be said that the problems were mostly financial. In fact, had it not been for a very substantial contribution by the City Council of Pretoria voted in 1959, the new Department of Music could never have materialized. I presume this comment requires no elucidation in an audience of music educators, because the problem is universal. Costs have caused us at times to seriously ask: "Can the University of Pretoria afford a

Department of Music?" To which question my reply has always been: "Can an institution such as the University of Pretoria afford **not** to have a Department of Music?"

In the background material forwarded to me as prelude to this occasion, I found phrases such as: "Music exists because it is essentially valuable and useful to man ... The experience of beauty is thought to enrich the mind!" Which made me recall a remark once made by one of South Africa's most respected citizens, who happens also to be the Chancellor of this University: *"You know"*, he said, *"I have much to recall in my older years; plenty to be thankful for. Inter alia for the opportunity I have had to see and admire the world's best works of art, and to listen to and enjoy the world's best music"*. Which underscores everything contained in your noble endeavours!

Welcoming once again each and everyone present, and wishing the delegates in every sense of the word a most rewarding gathering, it gives me pleasure to declare this Conference formally open.

## OPENINGSTOESPRAAK

### Prof. C. Viljoen

### Voorsitter: Raad van die SAUK, Stellenbosch

Baie dankie vir die geleentheid om hierdie buitengewone kongres te open. Die organiseerders het dit reggekry om verteenwoordigers vanuit feitlik elke vakdissipline van die musiek bymekaar te bring om oor die **Waarom, Wat** en **Hoe** van die musiekopvoeding op alle vlakke te besin. In ons multikulturele land is dit nie 'n geringe taak nie en 'n baie groot uitdaging om selfgedissiplineerd en georganiseerd die waarde van u vak te bepaal, bekend te stel en uit te bou.

It is also a great achievement that you have managed to get together such distinguished guests as professors Brian Brown, Rosalind McMillan, Charles Eagle, Bennett Reimer, Alfred Tomatis and Frank Wilson. Their knowledge, expertise and experience from fields such as neurology, education and philosophy will surely enhance your discussions and also give depth to your deliberations and final decisions.

It is a common fact that in the disciplines of the human and exact sciences you will find that representatives will claim most of the time that their specific field of specialization, whether it be communication, psychology or mathematics, just to mention a few, is the most important of all and I believe that you - with your knowledge and understanding - will attach the same importance to music education.

This combined belief and commitment surely will have to result, during this congress, in a more acute awareness of your mission, goals, strategies and action plans of how to enrich and broaden the music education of our country.

Een van u doelwitte sal moet wees om die betekenis en belangrikheid van musiekopvoeding te onderstreep en in perspektief te plaas. Musiekopvoeding sal noodwendig verband moet hou met breëre opvoedkundige strukture wat deesdae self indringend bespreek word. Dit het te make met die veranderde sosio-politieke en ekonomiese omstandighede in Suid-Afrika.

Daar word baiemaal na die musiekkuns verwys as 'n internasionale taal wat oor kultuurgrense heen beweeg en verstaan word, maar wat die musiekopvoeding betref, sal dit u taak wees om die waardering vir so 'n internasionale gegewe te kweek en die taal verstaanbaar te maak. In u eie vakgebied sal u dus die enkel- en die multikulturele dimensies van musiekopvoeding moet aanspreek.

Dié taak het die SAUK, wat die uitsaaiwese betref, reeds op sy skouers geneem. Aan die een kant het die SAUK dus deur middel van marksegmentasie en met die erkenning van die kultuurverskeidenheid in ons land, die belangrikheid van die enkelkulturele opvoedkundige, vermaaklikheids- en beriggewende programme onderstreep sonder om aan die ander kant die multikulturele karakter van Suid-Afrika uit die oog te verloor.

The music programs of the SABC do not only reflect the individual and multicultural diversity of South Africa, but examples of a vast international music culture are also presented in radio and television programs. It might be necessary - and it could be very beneficial for the educational process - to take cognisance of this multicultural characteristic of music. Even within the world of Western music itself, one can distinguish between a great variety of styles and forms of music.

Great care should be taken to distinguish between the so-called "art music" or "classical music" and other forms such as folk-music, jazz, film music, etc. Notice should be taken of the achievement in the various fields of music. I believe that the stronger the broad music education is, the better will the realization of all musical styles be.

The SABC is but one of the partners to present this full spectrum of music making. The pinnacle of music performance and the appreci-

ation of excellent achievement is based on the foundation of music education and appreciation.

As die musiekopvoeding die basis van die piramide sou vorm en die basis word deeglik en breed gelê, des te hoër sal die individuele prestasie van die uitvoerende kunstenaar aangeslaan en waardeer word.

Nie alleen sal individuele prestasie groter erkenning en waardering geniet nie, maar die lewende musiekkultuur sal ook gestimuleer kan word. Dit behoort op die lang duur 'n wesentlike invloed te hê op die bywoningsyfer van konsertgangers en -luisteraars en dit behoort mee te werk om byvoorbeeld vakatures wat in ons orkeste bestaan, met kundige en talentvolle Suid-Afrikaners te vul.

It is not only the broad music culture of South Africa that will benefit from a well constructed and thoroughly embedded music education policy and program, but it naturally will have a very positive influence on the individuals who are after all what the community or culture consists of. The potential creative and performing artist in the field of music can only be recognized, inspired and developed if such a person is brought into contact with music appreciation and music education.

Deur die musiekopvoedkunde bereik 'n mens uiteindelik die punt waar die musiekuitvoering en die musiekmaakproses veral aanspraak maak op die mens se emotiewe, rasionele en motoriese eienskappe. Die musiekopvoeding bied die grondslag om so 'n proses sinvol en beheersd tot op die hoogste vlak te voer.

The well known French composer Nadia Boulanger once said that, if you want to write down your dreams, you must be wide awake! I hope that the ideals of this congress will be written down in a clear handwriting. I hope that your ideas will eventually become concrete and be established in a music culture of South Africa.

# VOTE OF THANKS GIVEN AT THE OPENING FUNCTION

**Khabi Mngoma**

**Southern African Music Educators' Society, kwaDlangezwa**

I consider it a singular honour and privilege to propose this Vote of Thanks on behalf of The Southern African Music Educators' Society, The Human Sciences Research Council, The South African Society of Music Teachers, The Musicological Society of Southern Africa, The South African Choral Society, Die Kerkorrelisteverenining, The Orff Schulwerk Society, The Music Therapy Society of Southern Africa, The Harp Society and The Committee of Heads of University Music Departments.

When I give thanks to and on behalf of so many organisations, I am reminded of my own childhood spent in Doornfontein, Johannesburg, where an old man would volunteer to offer the Prayer of Thanks to the Lord in Church.

He would pray in Afrikaans, and offer thanks for all things he could think of: *"Dankie Heer vir die son wat skyn; die wind wat waai; die geur van die blomme"* - and he would go on and on until an old friend of his would tiptoe to him in the middle of the prayer, touch his shoulder from behind and in a loud whisper ask him to: *"ophou broer! Dit is genoeg"*. I am full of that sort of gratitude today.

I thank and congratulate Prof. Elsbeth van der Merwe who initiated the organising of this Conference. It is altogether mind boggling to figure out how such a mammoth gathering of luminaries of different aspects of music has been put together. I believe it is the first time that we have such a galaxy of luminaries on music in South Africa.

I thank and congratulate the Rector and the University Council of Pretoria University for agreeing to host such an historical event. Our South African State President de Klerk has set the pace for change and it is only meet and proper that Pretoria, South Africa's capital city, especially the University, should host such an epoch-making assembly of prestigious thinkers on the art and discipline of music.

I thank Prof. Viljoen of the SABC for his involvement in this Conference.

Our vistas are widened by speakers from abroad and we feel enriched and exhilarated by their contribution.

I thank all the sponsors listed in our program. Without their sponsorship this event would never have happened.

I thank the delegates for making the time to be here. Some of us belong to more than one music organisation represented at this conference. We were enabled to attend two or three meetings of organisations we are affiliated to without the extra expense of having to make multiple trips and hotel bookings.

Such a conference promises to bring about a measure of homogeneity with regard to content and procedures in music education... it promises a pooling of resources; a sharing of ideas regarding Southern Africa's musical heritage which is so diverse and whose diversity is one of the richest sources of material for the music educator.

I thank all the music societies for their participation. This augurs well for music in Southern Africa. That alone has been an exciting experience for me. The sort of exhilaration that makes one... *"feel like kissing a police-man!"* as a music critic felt after an exciting music performance.

I do hope that we all leave Pretoria with the feeling of having been extended and enriched.

# OVERSEAS PRESENTERS

# OORSESE AANBIEDERS

# THE "WHY" OF MUSIC EDUCATION

**Bennett Reimer**

**Head of the Music Education Department, Northwestern University, Evanston, Chicago**

The topic you've asked me to address today, having to do with the "why" of music education, sounds, in a certain very deceptive sense, as if it would be a rather simple one with which to deal. One need only say, *"We enjoy music and we'd like our children to be able to share that enjoyment"*. Period. End of topic. That, after all, is what a great many people who are not musicians or music educators or devoted music lovers would say, and they would be quite content that that is all it would be necessary to say. They would also be quite content to support music education at more or less the casual, modest level implied by this offhanded assessment of the value of music. They would be puzzled, no doubt, that you have invited me from halfway around the earth to address this issue. I'm sure they would also be puzzled that I've agreed to travel so far, and they'd be astounded to discover that I've spent the major part of a now rather long career in pursuit of a satisfactory answer to the question of the value of music and of music education. That pursuit, most people would be surprised to learn, is complex, challenging, life-consuming, and, somewhat dismayingly, never-ending.

Yet I can stand in front of you today, knowing so little about who you are, and so little about your country and culture, and feel with absolute certainty that you share with me a very different belief than the one I've just described about the value of our subject. Because you are music educators I am sure that you believe, as I do, that the value of music is profound. I'm sure that you, as well as I, want and need to understand that value more deeply so that it can enhance your sense of yourselves as valuable professionals, and can guide you to being more effective professionals. You yearn, as I do, to be able to make manifest in your actions the power and meaning of music so it can be richly experienced and understood by your students, and be solidly supported and respected by people in the larger educational communities in which you work. At the level of such concerns, it matters very little that you are South African and I am American, and it would matter just as little if you or I were Chinese or Bolivian or French or whatever. For the questions implied in my topic reach to the very roots of the human condition, beyond geography or nationality. The questions really are, what is it about human beings which requires music, and what is it about music that reveals to us something important about our nature as human beings? These are questions so profound and so complex as to be worthy of our going to the far corners of the world in pursuit of answers, worthy of the many lifetimes throughout history that have been devoted to creating answers, worthy of providing a lasting basis for our life's work as music educators, and worthy of the full support we seek for music education from the institutions with which we work.

In the United States the question *"Why music education?"* has been asked and answered for over two and a half centuries, because the earliest Colonists began music instruction in a variety of ways and there has been an unbroken history of music education since that time. Music was officially accepted as a subject in the public schools of the United States in 1838, so we have been supported by public tax monies for over a century and a half. That fact contributes mightily to a concentration of the mind on the "why" of music education, because the public has a disconcerting habit of wanting to know where its money goes and whether it is being spent wisely. So the issue of the value of music education became much more important when we succeeded in getting our finger into the common pie of tax monies. We have had to continually justify our finger being there, even if only in a very small corner of the pie. How we have done so is extremely instructive. It tells us, as we look back at its history, a few important things about the issue of justification. It may be that this history is to some degree peculiar to the particular kind of society the United States happens to be, but I would argue that some of the lessons to be learned from that particular history are germane to any society, because they tell us something about music and people below the level of societal differences.

I think there are three such lessons. The first has to do with the hazards and the insufficiencies of focusing on extra-musical justifications for music education. American music education has a long, interesting and somewhat embarrassing history of doing just that. One aspect of that justification was the assumption that music existed in the schools largely to provide communities with a variety of social services, by having performing groups appear at a great many extra-curricular events - sporting events, parades, celebrations of a variety of sorts, and so forth. That expectation of music education continues to exist in the United States and no doubt it always will.

Now, there is a nice irony in this situation. On the one hand, our contributions to extra-curricular societal functions have been and are important to our shared communal life. All of us, after all, are social creatures who need to celebrate the ongoing rituals that help mold us into a society, and many of these rituals are unthinkable without music. On the other hand, our professional identification with these ceremonies, all of which are non-curricular by nature, puts us in the uncomfortable position of being unconnected to the school's essential function, which is to provide all children with an education in the basic subjects they must have to be functional in their society and to share fully in their society's culture. The public, perceiving that music education was largely or wholly devoted to fulfilling needs outside the basic curriculum, could only assume that music education was largely or wholly tangential to the essential function of schooling.

So we found ourselves in a dilemma, and we tried hard to get out of it by focusing on a second aspect of justifications for our existence. This is the claim that music education needs to be considered a basic subject in the schools rather than just an extra-curricular activity because it contributes to a great many good things that children need to have. Whatever it is that schooling should provide, music can help provide it. Do you want children to have discipline? Ah, well then - music can provide it. Do you want children to develop social skills? Well, certainly music can provide plenty of that. Do you want children to do better in the core subjects - reading, writing and arithmetic? Well, guess what? On and on it goes. Whatever education wants, music education can help give it.

Here, too, we find an irony. Advocacy arguments such as these, and hundreds more, helped us win some battles along the way and no doubt we will continue to depend on them to some extent as we fight future battles for support. But when they constitute our main line of defense they inevitably cause us to lose the larger war because they are, by their very nature, appropriate only for the ancillary values of music in education - those values existing only at the fringes of what our subject can provide. After hearing and assimilating the multitude of advocacy claims with which we bombarded them, members of the educational establishment quite naturally were led to the belief that those claims are the primary ones music education can make. Unfortunately, not one of those reasons by itself is sufficient to establish music as more than a contributory subject, and the accumulation of many of them does not build a more solid case but only adds weakness to weakness. Music education is then perceived as a field so lacking in fundamental value that it can only offer a collection of peripheral values. Over the decades, music education in the United States so debilitated itself by the endless manufacture of ad hoc arguments that we almost managed to convince everyone, including, sadly, ourselves, that our inferior position in education was inevitable.

The lesson to be learned from this aspect of American music education history is that you cannot build a secure base for our subject by focusing on its least characteristic features. We need not ignore such features, but we must recognize that every subject can claim a host of secondary benefits which are not essential to its nature. It is the primary benefit of music - a benefit unavailable elsewhere - which must give us a reason for existence strong enough and characteristic enough to ensure our security.

The second lesson we can learn from the American experience in trying to justify the need for music as an essential subject in education stems from a very different way we went about building a case for ourselves. Music, we argued, is an important aspect of any culture, and in order to preserve it and nurture it we must locate those young people who will be its future composers, performers, conductors, teachers and scholars. That is, we must have a system in place to ensure that musically talented youngsters will be identified and then encouraged to fulfil their talents. So we need large and active high school performing groups, which, in the United States, has always meant bands, orchestras, and choruses, and we need a large and active system of music classes and instrument instruction in elementary and middle schools, in order to help us identify those who might become our future professionals, encourage them to continue into high school, and to give them the rich musical experiences they need to fulfil their potentials.

Now, here also we find ourselves enmeshed in irony. Few individuals would question the validity of our claim that talented young musicians must be singled out and nurtured. It is quite clear that there must be a way to accomplish that function. The problem, of course, is how to do so most efficiently, given that such youngsters will constitute only a tiny fraction of the school population - 2% or 3% would be a generous estimate. How can we justify a massive, expensive, time-consuming and energy-consuming enterprise such as we want music education to be, on the basis of its service to so few students? Is it reasonable, further, for music teachers to be so largely or solely concerned for those few talented youngsters in their performing groups that the groups are focused in such a way as to emphasize pre-professional training? That may be fine for the very few who will go on to college to become musicians, but the rest of the students - some 97% or so - will have been given a largely irrelevant kind of experience. Our research on this point gives us some strong indications that, indeed, most students engaged in high school performing groups do not continue any involvement in music making after they graduate, do not engage themselves as musical audiences to any different degree than students who did not participate in high school performing groups, and seem to have learned very little about music beyond its performance technicalities as a result of their school music experience.

So we put ourselves in a rather untenable position when we tried to justify music as being an essential part of education on the basis of our service to a very few individuals. We are very much aware of this dilemma now, I am happy to report, and are trying very hard to make our performing groups musically educative experiences for all the children in them. We are also beginning to take more seriously our obligations to the 85% or so of high school students who do not choose to be involved in performing groups, by offering more courses in music designed to enhance their understandings as musically literate consumers of music. So we have learned, or at least are beginning to learn, the lesson that when you want to be conceived as essential in education you must have something relevant to offer **all** students, including the talented, of course, but not limited only to them.

The third lesson to be learned from what has occurred in American music education is that a valid and substantial philosophy of music education must be built on a more solid foundation than can be provided from music education itself. In my view, a philosophy of music education must start with an intimate acquaintance with the field of music education - its history, its problems, its issues, its functions in society, its position within the larger educational enterprise, and so forth. But then, building on that base of what music education actually consists of and how it actually operates, we must seek our deeper reasons for existence from those fields of study dealing with the nature and value of music and the arts themselves, that is, philosophy in general, aesthetics in particular, and the contributory insights to be gained from psychology, sociology, anthropology, history, and so on. What I am suggesting is that the task of building a responsible philosophy of music education is a task that must be accomplished by music educators. We cannot look to others to do the job for us because, first, they won't, and, second, they can't. But we need to be able to go far beyond our own expertise in the teaching of music in search of ideas of a much broader nature than only those dealing with music instruction as such.

That search for a more substantive philosophy than we were able to forge for ourselves, began in the United States just over thirty years ago. At that time two very important books were published that provided a totally new dimension to our philosophical self-understanding. They changed our history. The first was the 1958 Yearbook of the National Society for the Study of Education (NSSE), entitled *Basic Concepts in Music Education*. The second book, published in 1959, was the textbook by Leonhard and House entitled *Foundations and Principles of Music Education*. Those two books signalled a new way to think about music education and a new level of such thinking. After over a century of existence in the public schools, American music education finally began to ask some basic questions about itself, and finally began to seek answers founded on more than its own untrained intuitions, well-meaning as those were. The depth and breadth of scholarship those two books attained, helped us to turn an important corner toward a point of view soon to be given the name "aesthetic education". According to some of our best historians of American music education we are now living in the period of aesthetic education, and, in my view, this philosophical orientation has the capacity to guide our growth and development long into the future.

What is aesthetic education, and what does it claim as to the value of music and music education? My answers to those questions are given in my book *A Philosophy of Music Education*, first published in 1970 as an attempt to synthesize the insights about music we gained since the 1958 and 1959 books I just mentioned, and to apply those insights to the teaching and learning of music. The second edition of that book, which appeared just last year, retained the basic premises of the first, but added a good deal of material reflecting the intellectual advances made during the intervening two decades.

I cannot in this address explain all the points I've made in my book and in a great many other writings on various aspects of aesthetic education, but I do want to emphasize one important aspect of aesthetic education, which must be fully understood if one is to grasp both its power and its durability. The concept of aesthetic education, as I understand it, requires the application of only two fundamental principles. The first is that aesthetic educators (in our case music educators) must be acquainted with the deepest values of the art of music as they are understood by the professional scholars whose business it is to explain them. As music educators, we must go further than our own, untutored instincts can take us, but at the same time we must trust our instincts to take us in fruitful directions. The second principle of aesthetic education is that we must do all we can as educators to represent the art of music to children as authentically and as comprehensively as our understandings of music and our teaching expertise allow. We must constantly engage in a process of self-correction, changing and improving what we do as scholarship itself changes and improves and as our comprehension of it improves.

That allows us to do responsibly what aesthetic education requires of us - to teach music for its most fundamental artistic values as we are best able to understand those values and to translate them into educative programs.

Aesthetic education, therefore, is not founded on a static, revealed body of truths and proper actions. Aesthetic educators need no discipleship to a particular person or point of view. Aesthetic education is based on an attitude that "truth" consists of a growing and changing conjunction of ideas about what music is and does. We are obligated to search among these ideas for those that seem the most compelling, to organize them into a coherent philosophy in consonance with our knowledge of music in education, and then to carry out our programs guided by those ideas. The underlying imperative in all this is to be able to share with our students that which is most important about our subject.

My attempt to follow these principles led me to propose, in my *Philosophy*, that the most fundamental and essential value of music in education is its power to offer an education of feeling. By feeling, I mean far more than "the emotions," and far more than the romantic conception of art as the "expression of emotions". That idea, so thoroughly reconsidered by the thinking of, first, John Dewey in his *Art as Experience* (1934), then by Suzanne K. Langer in *Philosophy in a New Key* (1942), *Feeling and Form* (1953) and *Problems of Art* (1957), and by Leonard B. Meyer in his *Emotion and Meaning in*

*Music* (1956), as well as by hosts of other aestheticians since the middle of our century, is much too narrow to account for the range and depth of meanings music is capable of mediating. It also misrepresents human affect, which is far more subtle, more pervasive and more actively engaged in our meaningful encounters with the world, including the world of music, than any "expression of emotion" theory can account for. The qualities of feeling mediated through music, I argue, are those connected to our consciousness of ourselves as sentient creatures undergoing life as being meaningful. Our consciousness is a dynamic, fluid process of self-awareness and of experience as internalized meaning. All such awarenesses and meanings are affective: that is, they are felt as lived qualities. Musical sounds, in their dynamic interrelationships, capture and display the meaningful dynamics of our conscious selves. Music, along with the other arts, is our most powerful means of creating and sharing our sense of our common human condition as creatures who feel life as meaningful as they live it, and who therefore treasure their own life, and the equally precious lives of others, because all humans participate in the same condition of conscious awareness.

These ideas, explained as they are manifested in composing music, performing music and listening to music, led, in the United States, to programs of study which were more focused on the internal workings of music than had previously been the case. That focus was not only technically oriented, but instead tried to help students perceive more clearly the dynamic forms created by rhythm, melody, harmony and counterpoint, tone colour, dynamics and form. The development of musical perception became a primary goal - not as a technical skill conceived in the narrow sense as "ear training", but as the primary means of sharing the expressive power of music more subtly, more penetratingly and more accurately. As I tried to explain it, you can't feel what you can't hear. Whether through listening or performing or composing, musical experience is a complex amalgam of our perceptions, our feelings, our bodies (in which feelings reside and are made manifest) and our creative imagination, which actively constructs musical meanings from the sounds being created and responded to in pieces of music.

A second program application of my and others' proposals for aesthetic education in music was the dramatic opening up of the musical literature conceived as appropriate for study in schools. Previously, "school music" was a genre only tangentially related to what our musical culture actually consisted of outside school. We subsisted, in class-room music - what we call "general music" - on collections of songs seldom if ever heard or sung after school, on listenings chosen from the more genteel light classics and occasionally one of the great war-horses of the concert hall, and a variety of so-called "creative activities" that few individuals would mistake as being based on the realities of non-school musical culture. In performing groups we depended largely on pieces composed for the school market, on some arrangements of standard literature, and on a smattering of styles conceived to be appropriate for school groups (which meant not terribly challenging or adventurous), and capable of making the groups sound as good as possible within the range of their technical capabilities.

Since the advent of aesthetic education some three decades ago there has been a major shift in this orientation. We began to recognize that **all** music is musical, and that **each** music adds to our repertoire of ways in which to experience the particular flavours of meaning each kind of music offers. We were better able to be comprehensive in our approaches to choosing music to study and perform, as we began to relinquish the older idea that there is one, proper, prototypal music - in our case the music of the Western concert tradition - to which all others must be compared and, of course, found wanting. We became more accepting of the many vernacular styles in American culture - popular musics, folk musics, ethnic musics of the many cultures comprising the population of the United States, jazz, music from all over the world, modern music, which previously had been seriously if not outrageously underrepresented, and so forth. This closing of the gap between music as it is studied behind the schoolhouse door and music as it is known and lived after school was, in my opinion, one of the great and important advances in American music education in its history. We grew up, as a result. Together with our more focused efforts to enhance the quality of the musical experience of each child, the breadth and authenticity of music we offered to **be** experienced allowed us to begin to claim a place at the centre of our culture rather than at its periphery.

Now, as a result of some recent major advances in thinking in both philosophy and psychology, that claim for the centrality of music education can be made with even more confidence and coherence. We are entering a new phase of aesthetic education, I believe, founded solidly on the base we have already built, but going further than we were able to previously in both theoretical and practical implications for what music education can become and how it can be made more effective.

The first of those advances is philosophical. It stems from the recent emphasis in philosophy on the cognitive status of musical experience. In the traditional understanding, going back to Plato but particularly influential in the Western world since the Renaissance, cognition - knowing - consists of and can be gained by only one mode of thinking - what is called rational thinking. Such thinking requires the use of logical symbolization as in languages and other symbol systems. To think, to be rational, to be intellectual, to be intelligent, in that view requires the proficient use of verbal concepts or their equivalent in other symbol systems like numbers. If thoughts cannot be captured as languages are able to capture them they cannot be considered thoughtful, or cognitive, according to the traditional conception.

A striking demonstration of this way of construing what it means to know, or to be cognitive, is a very influential set of books in American education by Benjamin Bloom and several others, entitled *Taxonomy of Educational Objectives*. There are three domains of educational involvement, according to this conception. The first is the cognitive domain, and this domain consists entirely of conceptual reasoning, ranging across a continuum from lower order conceptual tasks, such as recalling or recognizing information, up to higher order conceptual tasks such as synthesizing ideas and assessing ideas according to standards and criteria. This, remember, is the domain of cognition. The other two domains are the affective,

BEST COPY AVAILABLE

which has to do largely with attitudes and values, and the psychomotor, which deals with physical actions. Now note the bias built into this concept. One domain is cognitive - the other two are not, therefore, cognitive. The cognitive domain, obviously, is the domain in which intelligence resides, and education, just as obviously, exists primarily if not entirely to develop each person's level of intelligent functioning in the world. No wonder the basic subjects in American schools, and in the schools of so many other cultures around the world, are the conceptual ones - language study, social studies, science, mathematics, history, and so on. They are the subjects related to intelligence, to rationality, to thinking, to mind, in that well established view. Those other subjects, such as music and the arts, have little if anything to do with intelligence or rationality or thinking or mind. They have to do with that rather vague world of emotions and intuitions and self-expression and all the rest of that sort of thing, none of which, obviously, can be measured by IQ tests and therefore none of which, obviously, requires the intelligent functioning of the mind, and therefore none of which, obviously, yields cognition.

Well, that is the way it has been in education all over the world for a very long time. The dramatic event now is that we are finally coming to the realization that this conception is fundamentally flawed, and that this older way of conceiving cognition can no longer be considered valid. We are recognizing that there is no single "cognitive domain". There are several domains in which human cognition, human knowing, human intelligence, operate. Each of those domains is a way of knowing, and each allows us to know as only that domain can. Each allows us to think as only it can - to cognize, to experience, to learn what the human condition consists of in its multifaceted capacity for meaning.

The National Society for the Study of Education (NSSE), which published the 1958 Yearbook on music education I mentioned previously as having had such a profound influence on the development of what we now call "aesthetic education", recently published another milestone volume entitled *Learning and Teaching the Ways of Knowing*. I was privileged to be on the planning committee for that book, along with Elliott Eisner, the influential art educator and curriculum theorist, and Robert J. Sternberg, the important intelligence theorist, and I will not soon forget the excitement we shared as the book began to take shape and we realized the implications of it both theoretically and practically. There is not a **way** of knowing - there are **ways** of knowing. We identified them, and assigned people to write chapters on them, as the aesthetic, the scientific, the interpersonal, the intuitive, the narrative and the paradigmatic, which could also be called the realm of personal meaning and the realm of logical meaning, or the realm of aesthetic meaning and the realm of scientific meaning (explained in a brilliant chapter by one of the most important psychologists in recent history, Jerome Bruner), the formal, the practical, and the spiritual. There are also chapters applying this conception to the school of curriculum, to the need for research, to teacher education, and to policy issues of school change. Think, for a moment, about what such a conception of cognition, and of education, would do for the quality of life of those educated in such a way as to enhance **all** their capacities to gain meaning from the world. Think of the fullness of meaning such an education would develop, and of the humane quality of such a conception of what education should help people to become. It staggers the mind with the breadth it suggests, and it dismays the mind with the realization of how narrow and constricted and one-sided our present approach to education - and to life - seems to be by contrast.

Another attempt to demonstrate the multifaceted nature of the human mind, and therefore to suggest a radical alternative to the present educational system, is Howard Gardner's pathbreaking book entitled *Frames of Mind. The Theory of Multiple Intelligences* (1983). Gardner presents a set of criteria for what counts as an intelligence, and, on the basis of the research leading to this conception, proposes that there are seven primal intelligences, each of which fulfils the criteria and each of which is a mode of cognition with characteristics sufficiently different from the others as to be autonomous in its nature. Two of them are the traditional intelligences we have tended to regard as the only ones - the linguistic and the logical-mathematical. The other five are the musical, the spatial, the bodily-kinesthetic, the interpersonal, and the intrapersonal. You can see

42

the overlap of this theory with that in the NSSE Yearbook I described. We are already witnessing a variety of attempts to translate Gardner's conception into educational practices, including ways in which we can evaluate the levels of a person's various intelligences, how we can plan curricula to fit each individual's profile of intelligences and how we can conceive programs of study in each that would develop, as fully as possible, the understandings and skills which would bring to fullest possible realization the way that particular intelligence operates fruitfully in each person's life. As you can understand, this agenda has the potential for occupying our efforts for a long time to come, given the depth and breadth of change it suggests.

One other book should be mentioned as particularly germane to these matters. The NSSE has now commissioned another Yearbook, to appear in 1992, on the arts in education. This will be the first book in the long history of NSSE Yearbooks to deal with the arts as a field of study in education. There were two books on visual art education and two on music education - one in 1936 and then the 1958 Yearbook I mentioned - but this will be the only one to have recognized the aesthetic realm as worthy of its own attention. I am co-editing that book, along with Ralph Smith, who is an art educator and is the editor of the *Journal of Aesthetic Education*, an important journal in our field. The book will focus on the cognitive status of the arts and the implications of that status for how the arts should be treated in education. There will be chapters by important thinkers, including Howard Gardner and the British music psychologist David Hargreaves and the important curriculum theorist John Goodlad, and a good many others, including Smith and Reimer of course. The point is that the initial insights about cognition being multifaceted, and art being cognitive, are now taking their place within the important literature of American educational theory.

The books I've described, and others like them, signal the possibility of a fundamentally different way to conceive human mentality than the present one, and therefore a fundamentally different way to conceive education. These conceptions would require us to regard the arts in education in a radically different way to the way we do at present. The arts would no longer be viewed as existing at the fringes of the educational enterprise with the "basic" subjects, or "cognitive" subjects, remaining at the centre. Every mode of cognition - every mode of intelligence - would have an equal claim to importance. While it will take some time to work out the details of how an educational system would be developed to accomplish what these ideas are now proposing, the place of the arts in such a system would be as a peer among equals. If **that** doesn't give us hope for our future, nothing would.

I mentioned earlier that two major, recent advances in thinking would have important effects on music education. The first was philosophical, as I've tried to explain. The second advance was in the field of psychology, and it, also, focused on the cognitive dimension of human mentality. While I do not have the space here to explain in any detail the dramatic shift that has taken place over the past eight or ten years in psychological theory and practice, it is important that I mention a few of its major components, because they add a significant dimension to the philosophical insights we've gained. They also give us some important ideas relating to music as a cognitive endeavour, and in conceiving of music education as primarily dealing with the human mind.

The best history of the change that has taken place in most of the Western world from the previous orientation to behaviourism, to the present orientation to cognitive psychology, is given in Howard Gardner's awardwinning book *The Mind's New Science: A History of the Cognitive Revolution* (1985). Cognitive psychology can be understood as the scientific counterpart of the philosophical advances in understanding cognition. Both fields - philosophy and psychology - have turned their attention to a concept that previously had been suppressed by behaviouristic orientations - the concept of mind. The human mind is like a mysterious black box, the contents of which and the workings of which are among the major puzzles humans have always tried to unravel. One way to deal with the puzzle is to deny its existence. There is no such thing as mind, one might argue. Human functioning can be explained entirely by conceiving it as a series of responses to a series of stimuli. These stimuli and responses occur outside any black box, in observable behaviours. There is no inside, except as a connection mechanism between particular stimuli and the responses to them. If we can choose the stimuli we want people to undergo, arrange them so that the appropriate responses are given, and reinforce the correct responses by a system of rewards and, if necessary, some punishments, we can shape people to be and do anything we choose for them to be or do. All of this can be accomplished without recourse to any fiction that people engage themselves in learning actively, purposefully, intelligently, wilfully, feelingfully, personally - that is, mindfully.

The classical behavioural view I've described (and that is its classical version) had lost its credence in psychology as long ago as the 1950s, but its influence in practice - especially educational practice - remained very powerful through the 1960s and 70s, and while it has now largely disappeared in its classical forms, many remnants of it remain in education to this day. But behaviourism is rapidly being replaced by cognitive orientations to learning, and these will have a major impact on the way we go about teaching music in order to take best advantage of the belief that music is a full-fledged, autonomous, and essential cognitive domain. Here are some of the most salient factors regarding human learning as they are beginning to be developed under the influence of a broad range of endeavours generally termed "cognitive science". While I do not have the space to make specific applications to music teaching for each of them, the implications, I think, will be quite evident to you.

Firstly, as I've already mentioned, the concept of mind is the central concept in the cognitive sciences. The interior of the black box, it turns out, really does matter. It matters more than anything. It is **there** that we function as the special kind of creatures we are. The most characteristic aspect of human functioning is that it operates at high levels of integration, and it does so as its natural way to perform. The human mind, by its nature, processes things as patterned, organized and configured. It deals in representations, frameworks, dispositions and entities. Learning, if it is to be mindful, must take place at the level at which the mind naturally functions -

that is, at high order levels. (It is terribly interesting, by the way, that because of this orientation to mind as a peculiarly human phenomenon, animal research has had little if any influence in cognitive science. These people are just not much interested in running rats and cats, because rats and cats - and pigeons, of course - don't operate, in their natural way, as humans do in **their** natural way.)

Secondly, knowledge is a peculiarly human construct reflecting the human need for significance. Knowledge, to be humanly mindful, requires a sense of mattering. Education is the process of attaining significant knowledge - knowledge that matters. The key to such knowledge is **understanding**. Understanding requires seeing implications, ramifications and applications. Behaviour is the **result** of attaining significant knowledge and applying it procedurally. **To produce effective behaviour, you must foster the mindful preconditions for effective behaviour.** As you can see, this is a 180 degree turnaround from classical behaviourism. It also turns the process of education around 180 degrees from behaviourism.

Thirdly, to understand something, a whole larger than the sum of its parts must be achieved. The parts must be understood not just in themselves, but as being **in relation**, because their meaning comes from their relations. Learning consists of building larger and larger systems of relations - called "schemata" - among more and more significant parts. To do this requires higher-order processes - perceiving, assessing, hypothesizing, analyzing, applying, synthesizing, and so forth. These are the basic operations in what has come to be called "the thinking curriculum", that is, schooling based on cognitivist principles. All learning, in the thinking curriculum, depends on these high-order operations, regardless of the age of the children and regardless of the subject being studied. Facts, skills, procedures - all these are attained within the larger endeavour to promote understandings. You don't go from lower order behaviours to higher order understandings. You go from wholes (that is, parts in relation or schemata), to the parts, seen as being in relation and worked on not only individually and rigorously as parts but as being parts of wholes. Then you go back to the more firmly grasped whole and upward to another whole. So the general methodology for teaching is to move from a whole (problem, project, issue, idea, experience) to its parts and back to the whole, and then on to another whole-part-whole episode. This methodology, of course, has to be adapted to the age level and experience and capabilities of the children being taught. Also when working on parts, behaviouristic methodologies, in my opinion, can be extremely effective. When used at the right time and for the right purposes, behavioural learning techniques, I believe, can add an important dimension to the success of education.

Fourthly, teaching methodology should centre on problem finding and problem solving. Locating meaningful problems - finding problems - is a key, because it requires learners to focus on larger issues - larger learning - than the ones presently being dealt with. So an upward thrust is ensured by this orientation. Solving problems that the students have generated (with the help of the teacher) requires discovery. Students have to think of possible alternatives, and they have to be in the position of using their previous knowledge (their previously formed schemata) in more accurate ways and in expanded ways. There has to be an **active construction** of projects and problems by the students themselves, the teacher skilfully setting up conditions in which this kind of activity is encouraged. The motivation in this approach to learning comes largely from satisfaction - the satisfaction of increasing control over what is known, a belief in the utility of what is being learned because it is seen to be helpful with more significant learnings, and a growing awareness of one's own powers to generate solutions to meaningful problems.

Fifthly, and very important in this way of approaching education, is the idea of metacognition. It is essential for the learners to be aware of the processes of learning they are going through. They need to know that learning proceeds by planning, predicting, setting goals and subgoals, using what they presently know, using what **others** know, gathering information they need, sharpening their skills when they need to, organizing parts into configurations, and so on. They also need to be aware of their own strengths and weaknesses, and predispositions, and learning styles. Now all of this is the ultimate meaning of "active learning", because it is not just activity but awareness of how and why one is acting and thinking in the light of knowing what effective acting and thinking consist of. It is not sufficient for only the teacher to be aware of the processes going on in learning. The students must be aware of them and must be in control of them. They are learning, and are aware of how their learning is being carried on, at one and the same time. This idea also applies to all age levels, with of course, the necessary adjustments to each level.

Finally, cognitivist approaches to learning are paying serious attention to the idea that knowing, cognition and meaning, are likely to be more domain specific than we had recognized previously. There is still a good deal of debate as to the relative strength of general factors of learning that apply to any subject as opposed to those factors of learning particular to each subject domain. But the balance is certainly not any longer tipped heavily in favour of general factors as being more important, as it was in the behavioural approach. It may well be that very broad principles have to be applied in particular ways within each cognitive domain, and that each domain will also have to develop principles peculiar to its own nature. The research agenda for education as a whole, and for each of the subjects within education will have to include serious attempts to explore the extent to which general principles of learning might exist, but also how each domain defines or even alters them according to its own particular characteristics.

Cognitivist learning principles, as I have tried very briefly to summarize them, tell us how to put our philosophical understandings into practical actions. Together, the insights we are gaining from philosophy and psychology offer us a way of thinking, and a way of doing, which will allow us to understand our art more deeply and to teach it more effectively than we have in the past. At the same time, these developing insights are, in my view, very much in tune with the intuitions and feelings we have always had about music and music education, but have not been able to articulate very well. We are now able to say, with more confidence and more clarity, that music is one of the essential modes by which humans create and share meaning, knowing and cognition.

Music education is devoted to the fullest possible realization of musical meaning so as to enhance the quality of every person's life with experiences of meaning as music distinctively offers them. That, and nothing less than that, is why we must have music education.

# THE IMPORTANCE OF MUSIC IN CHILDHOOD EXPERIENCE

**Frank Wilson**

**Professor of Neurology, University of California**

I wish to begin my remarks on the importance of music in childhood experience by telling you a story about a woman who started her musical career at the age of eighty-eight. I met her several years ago through a friend who owns a small music store in California. Marie, who died last year at the age of 95, met my friend because she wanted to buy an electronic organ. She had already done everything else there was to do in life, so far as I can tell, and just hadn't gotten around to music yet. So, remaining in a vigorous and inquisitive state as she approached her tenth decade, she decided the time had come to make up for that deficiency.

Her first contacts with music stores were not encouraging. Her inquiry about buying an organ was not taken very seriously on the first two outings, apparently because she looked to be just an old lady on an outing. When she met my friend, though, the conversation took a different course from what she had now come to expect.

After she asked about buying an organ, the salesman inquired about her musical background. She admitted that she had never played an instrument, but told him that as a young girl *"we sang a little in class - but it wasn't much and it was a very long time ago."* Hearing this, the salesman smiled and said, *"It will come back to you."*

Marie bought an organ, and several more after that, and by the age of 92 had overcome her nervousness enough to be able to play for friends. Most of all, though, she enjoyed being able to play at home whenever she wanted to - she could plug in the headphones knowing she wouldn't be bothering anyone when the urge to play came over her at three o'clock in the morning.

Two years before she died she began to have problems with her vision. She'd had surgery for cataracts some years earlier, but now was losing her side vision and having more and more trouble reading music. Finally, desperate that she might lose her driver's licence, she agreed to have an artificial lens implanted. The surgery just made her vision worse, and she was forced to stop playing the organ.

The last time I saw her, she was hoping things would improve enough for her to start again, but in the meantime had found a way around her difficulty. She had called her teacher, Stan, and persuaded him to come to her house once a week. *"He's such a wonderful person"*, she told me. *"I pay him ten dollars, and he comes over for an hour. I make coffee and popcorn, we sit and talk and we call it a music lesson."*

I tell you this story because it says something important about music that I think we tend to forget, and which we will have to remember if we hope to succeed in bringing music back into the lives of children. Marie, despite her late beginning, immediately understood something about music that many who spend their whole lives in musical careers never discover - that music is something people do in order to be together, and in order to communicate things that are best said musically. Her story is important to us because what can and should be said musically between people does not depend on age.

I now wish to tell you about a conference which was held at the University of Colorado, Denver, in July 1987. Three years earlier, I had directed a conference there called *The Biology of Music Making*, at which a group of educators, scientists and musicians had met for a week to find out what was known and what seemed worth knowing about the physical side of music making.

Although this first conference achieved far more than we had hoped it might, we concluded it without specific plans for anything further - meetings of this kind, as the organizers here can attest, are incredibly laborious and expensive undertakings. So we were happy to leave things as they were.

However, within a year we had begun to receive telephone calls from music teachers - lots of them - pleading with us to *"send the research that shows that music is important to children; the school board meets next week and if I don't come up with something I won't have a job next year."* Those telephone calls gave us the incentive, and the agenda, for the second Biology of Music Making conference, *Music and Child Development*. Last month we finally completed the two-year job of transforming the papers that were presented in Denver into a book and hope it will become a document that music teachers everywhere will be able to use. We hope it will not only help them in their discussions with school boards, but in their work with children, and in their plans and reflections concerning their work.

I wish there were space to give you a complete summary of the conference. Since there is not, I will simply communicate what I found most surprising and stimulating in what I heard. Beyond that, I can only recommend *Music and Child Development* to you as a rich and inspiring source of information on this subject.

In brief, what I learned as a neurologist, was that music is an important part of life from the very beginning. I don't pretend to know when that moment is, but it certainly is important in the earliest communications between a mother and her new-born infant. And it is profoundly influential to the developing child from that moment on, long before the child has his or her first formal encounter with music instruction in school. Let me summarize the central issues in this way:

## CHILDREN'S EARLIEST MUSICAL EXPERIENCES

Music learning begins in the first days of life, although at this stage the infant is just studying its parents in a musical way, learning to identify them through the tonality and rhythmicity of their vocalizations, and through their patterns of movement. Parents -

mothers especially - in most cultures take advantage of this special sensitivity of new-borns by rocking and singing to their babies. This sound-and-movement based identifying and bonding process opens the door to effective exchange of an enormous amount of necessary information between parents and child later on. Robert Garfias and U.C. Irvine concluded that a simple lullaby conveys powerful messages concerning security, emotion, identity and language.

Very young infants are extremely sensitive to small variations in sound pitch, and are born with the capacity to signal important information about their own physiological state and comfort by using their voices. At a very early age they respond to specific melodic contours of sound, and after they have learned to imitate these contours (sing to themselves), they can summon up the company of a parent simply by singing fragments of melodies that have been heard. This is one of the ways a child learns to overcome the anxiety it may feel when separated from the parent: an old, familiar melody is just as effective as an old, familiar blanket (which, used this way, is called a "transitional object" by psychologists).

Long before most children have their first formal music lessons, they have already started to use music in quite specific ways when playing by themselves or with other children. This **song play** has been shown by Jon-Roar Bjørkvold to be a universal feature of what he calls "child culture". Very young children have a strong tendency to accompany play with their own musical improvisations: these may be just mouth noises, or sliding pitch changes (like the sound of a diving aeroplane), or short melodies they have heard. When they are a little older, regardless of where in the world they happen to live, they use a wide range of short melodic formulas to specify how they feel about something, or want a companion to feel: for example the famous teasing formula in some variation is found wherever children are found, and used for the same reasons. The brief children's songs are highly effective ways to test, or flavour, or help organize interactions with other children. Later, as their skills develop, they begin imitating jingles and other song forms, and seem to use them to expand the imagery and meaning of play; this helps them to project themselves into roles they would like to play in their own lives, or to rehearse mentally the skills they would like to have. Finally, throughout pre-school days, they are given a wide range of cultural and social lessons through nursery songs. These are part of what might be called their "tribal education", the informal but socially critical learning that goes on during their interactions with parents, other adults, and other children.

## CONCLUSION:

*Mothers and fathers are the child's first music teachers, and through specific musical activities can exercise a powerful and durable influence on the child's emotional, social, and linguistic development. Therefore, any program to improve the prospects for a child's musical development must envision bringing the parents themselves to some minimal level of musical skill, and giving them the incentive to use that skill to broaden contact with their children.*

## APTITUDE VERSUS ACHIEVEMENT

The professionalizing of music education has brought with it a great deal of interest in human musicality: Why are some people more likely than others to succeed with music study? Are some of us born musicians while others are not? Two very important messages were heard in Denver.

Firstly, it is clear that all humans possess innate responsiveness to music and a substantial capacity to imitate and create music. There really is something particular about human biology that makes us musical creatures. John Blacking refers to this capacity as musical intelligence (a term Gardner and his associates all use); Edwin Gordon calls it musical aptitude. Gordon emphasizes that this inborn trait must be exercised during the earliest years of life in order to be translated into musical skill, which he calls achievement. Extensive evaluation of children in order to better understand the relationship between aptitude and achievement has convinced him that experiences before the age of nine are critical to full development of potential. The child can always improve its skills after the age of nine, but the effort is greater and the results can never be what they might have been were study begun in early childhood. William Kessen, Professor of Psychology and Pediatrics at Yale, had commented at an earlier conference in Ann Arbor on this same "nature versus nurture" issue as follows: *"Cultural expectations probably have limited consequences for the child's musical competence, but they are of paramount importance to his performance."*

Secondly, the ethnomusicologists reminded us of the need to keep our definition of musicality (our notions about the real musical life of a society and its members) as broad as possible. If we think of music only as belonging to the few who wish to make it a career, we fail to notice most of a society's real musical life and the meaning of the life to the great majority of people in the world. Without arguing the special appeal of highly evolved and demanding performance traditions in any culture, it must be remembered that folk-music has limitless forms and uses, and is always inclusive rather than exclusive in its attitudes toward participation.

## CONCLUSION:

*The earlier and more varied a child's musical experiences, the greater the prospects for growth and creativity in music, and the less likely it is that the individual will feel excluded from the musical life of the society in which he or she lives.*

## CAVEAT:

*To the extent that a society abandons or restricts its music practices, it will increasingly move music into the realm of mere background noise in human life. Even great concert performances become nothing more than glorified elevator music if the listeners have no personal experience of creating music.*

## WHAT KINDS OF EARLY MUSICAL EXPERIENCE ARE VALUABLE FOR THE CHILD?

Concerning this question, the big surprise at the Denver conference was that the earliest formal musical training should be the same, regardless of the child's aptitude. Lauren Sosniak at the University of Illinois reported from her study of high level concert pianists that very few of these individuals started their musical life planning for a musical career. The quality of the child's relationship with the early teacher has great influence on a young person's desire to learn and his or her willingness both to make a commitment to study and to seek better teachers as time passes. The emotional quality of these early learning experiences in music is far more important than the content of the lessons, according to Sosniak. It is also apparent that parental support is crucial to building and sustaining a child's interest in music. If a parent believes that music is important, even when the parent has no significant personal experience in music, the child tends to adopt the same attitude. John Blacking, commenting on the tendency of certain select Venda children to make special commitments to music, explained that varying degrees of commitment to music are the natural outcome not only of children's early experiences in music, but also of family and societal attitudes toward music. Adults don't have to decide which young children should be prepared to be future experts; they are quite capable of sorting that out themselves.

Another important and recurrent message, from both educators and psychologists, was that children learn from each other, and it isn't just music that they're learning. After watching young Venda children in drumming games and singing games, and seeing the general influence of these activities on their lives, Blacking said:

*"Much of the Venda child's discovery of self, discovery of other, discovery of real self (that is, ancestral self), and of the spiritual reality of self, was achieved through quite systematic musical training. Children's keenness to participate in musical activities was initially ensured by the pleasure of association with neighbours and kinsfolk, and often the praise and encouragement of appreciative audiences of adults. As they grew up they realized that musical experience was an important key to self-knowledge and understanding of the world. They learned how to think and how to act; how to feel and how to relate. Emotion and reason, affect and cognition were not separate, but integrated aspects of their social life."*

## CONCLUSION:

"*The best present procedures to broaden musical experience are participation in sound production, a reflective and playful teacher, parallel-peer musical activity, and voice*" (Kessen 1981).

I would like to close by saying that I consider it both an honour and a privilege to have been able to participate in this meeting. I interpret your conference as an inspiring example of the startling renaissance of human consciousness which has found recurrent expression in prominent political events throughout the world during the past year. And while we might not normally mix music and politics, there is no reason why we should not say clearly what it is that brings all of us together here: if people are not educated to hear and to respect their own voices - including their own poetry and songs - they will be deaf to the voices of other men, women and children, and will never learn to strive for both the increase and the enrichment of human contact. One cannot advocate greater attention to music in the lives of children without also advocating the waking of the pan-human voice and pan-human sympathy.

## REFERENCES

BJORKVOLD, J.-R. 1989. *Det Musiske Menneske.* Oslo : Freidig.

BLACKING, J. 1973. *How Musical is Man?* Seattle, Washington : University of Washington.

BLOOM, B.S. (ED.) 1985. *Developing Talent in Young People.* New York : Ballantine.

GARDNER, H. 1985. *Frames of Mind. The Theory of Multiple Intelligences.* New York : Basic.

KESSEN, W. 1981. Encounters. The American Child's Meeting with Music. In: *Applications of Psychology to the Teaching and Learning of Music: Documentary Report of the Ann Arbor Symposium.* Reston, Vancouver : Music Educators National Conference.

WILSON, F. & ROEHMANN, F. (EDS.) 1990. *Music and Child Development: Proceedings of the 1987 Biology of Music Making Conference.* St. Louis, Missouri : M.M.B.

# THE QUANTUM REALITY OF MUSIC

**Charles Eagle**

**Professor of Music and Music Therapy, Meadows School of the Arts, Dallas, USA**

## 1. INTRODUCTION

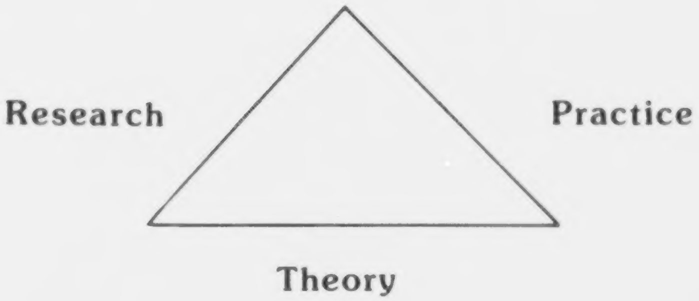
Essentially, my paper will deal with the influence of music on behaviour. For many years, I have been concerned with the effects of music on human psychophysiological functioning. Findings from experimental and descriptive research show conclusively that music does have an effect on such physiological parameters as heart rate, blood pressure, and respiratory rate, as well as psychological functions. In fact, my last three years have been occupied by the development of a data base of literature from the combined fields of music and medicine. My preliminary analysis of this data base shows that during the 1980s music studies have been published in over 300 medical journals, representing some 35 medical specialties, in 40 different countries (Eagle 1989).

You should also be aware that, at least in the USA, there is a growing number of performing arts medical clinics, the therapists of which treat the problems of performing artists, such as musicians with carpal tunnel syndrome and performance anxiety. Thus, the general heading which is emerging world-wide is called "music medicine," and includes three aspects: (1) performing arts medicine, (2) functional music medicine in medical specialties such as anaesthesiology and surgery, and (3) conventional music therapy.

Certainly, there can be no question about the effects, or influence, of music on behaviour. Or as David Bohm, the eminent quantum physicist, might put it: interpenetration or enfolding of music **and** behaviour. The findings from research and the practice of music are extensive. But more than research and practice is needed. Our need to know is bound up in the questions: What is music, when is music, and where is music? But outstandingly, why is music? In other words, a theory is needed.

I call your attention to three interpenetrating and enfolding axioms:

**FIGURE 1: FORMULA FOR SUCCESS IN A DISCIPLINE**



(1) practice is blind without research and theory and
(2) research is inapplicable without practice and theory, just as
(3) theory is impotent and irrelevant without practice and research.

Thus, the purpose of my paper, *The Quantum Reality of Music*, is to present to you my Theory of Quantum Musichanics. But before presenting my theory, I will remind you of the physical and psychological elements of music. Then, I will explain several of the relevant, basic concepts from quantum physics. Afterwards, I will present the Theory and a musical explanation of it.

## 2. ELEMENTS OF MUSIC

From the study of psycho-acoustics I find that, among the elements of music, the most elemental are the following:

**FIGURE 2: ELEMENTS OF MUSIC**

| PHYSICAL | PSYCHOLOGICAL |
|---|---|
| Frequency | Pitch |
| Amplitude | Loudness |
| Wave form | Timbre |
| Time | Duration |

In **FIGURE 2**, notice that the left-hand column is designated as "physical" and the right-hand column as "psychological." Accordingly, physical, vibrating frequency is perceptually interpreted as psychological, or musical, pitch. Physical amplitude is perceived as loudness, wave form as timbre or tone colour, and time as duration. The first element is the most fundamentally important to us in our quantum discussion. That is, frequency is defined as *"the number of complete cycles of a periodic process occurring in unit time"* (Daintith 1976), whereas pitch is the perception of the highness or lowness of a sounding frequency in a musical scale. You will see the profound importance of this as we proceed into a discussion of quantum physics.

## 3. CONCEPTS FROM QUANTUM PHYSICS

Although I hold nine degrees and certifications, not one of them is in physics or mathematics. Therefore, I can go no further than the threshold of those disciplines. But I am capable of reading, discussing, and experiencing the beauty of quantum physics. I have some understanding of the concepts and I make theoretical implications and applications from quantum physics to my personal and professional life. All I know is that my life has never been the same since I began the study of quantum concepts a number of years ago. I like the way physicist Danah Zohar (1990 : 24) puts it: *"The new physics is so new that quantum physicists themselves haven't fully come to terms with the conceptual changes it demands... Yet it is here, in forging a new conceptual structure for the new physics, that the real cultural challenge of modern science (and art) lies."*

I now want to share with you four of the several principles of quantum physics. In reviewing them, you may feel a little uncomfortable, because on first and even repeated reading, the principles may seem paradoxical. They are. Even the physicist admits to the paradoxical nature of Nature. Nevertheless, quantum physicists have, through 90 years of experience, shown the truth of these seemingly illogical axioms of Nature. The four quantum principles I have selected are the ones most relevant to my paper.

### 3.1 Albert Einstein: Special Theory of Relativity

Although his theory of general relativity deals with gravity, Einstein's special theory of relativity deals with space, time and the speed of light. The Special Theory is popularized in Einstein's immortal equation $E = mc^2$, wherein E is energy, m is mass, and c is chronos - the speed of light squared. The essential ingredient in the formula is the equal sign, which means that energy can be converted into mass or mass converted into energy. *"Strictly speaking, mass, according to Einstein's special theory of relativity,* **is** *energy and energy* **is** *mass. Where there is one, there is the other"* (Zukav 1979 : 58).

### 3.2 Neils Bohr: Principle of Complementarity

Perhaps the most revolutionary and certainly the most basic statement that quantum physics makes about Nature and reality is the description of waves of vibrations and particles of matter, of energy and mass. The Principle of Complementarity says that, at the subatomic level, all being can be described equally as particles and waves. *"Quantum 'stuff' is, essentially,* ***both*** *wavelike and particlelike, simultaneously"* (Zohar 1990 : 25).

In pre-modern, pre-quantum Newtonian physics, both waves and particles had roles to play, but particles were more basic. But for modern quantum physics, both particles **and** waves are basic, because both together are what matter is, and **both** together are what waves are. Both particle and wave are necessary to give us a complete picture of reality. But while both exist at once, we can never focus on both at the same moment. This is the basis of another fundamental principle in quantum physics, the Uncertainty Principle.

### 3.3 Werner Heisenberg: Uncertainty Principle

This principle says that, while both particle and wave are necessary to understand what reality is, only one or the other can be grasped at any one time. While both exist simultaneously, either we can see the wave **or** we can see the particle. More accurately, either we can measure the position of something **or** we can measure its movement, but we cannot measure both position **and** movement at the same time. Entities are neither completely particles nor completely waves, but some mixture of both called a "wave packet" of waves **and** particles, or what I call "wavicles." Whether a wavicle functions as a wave or a particle is dependent upon an observation. This is to say, that up until an observation everything is indeterminate and exists in a state of probability. *"The foundation of reality itself is an unfixed, indeterminate maze of probabilities"* (Zohar 1990 : 28).

### 3.4 David Bohm: Principle of Holonomy

The Principle of Holonomy says that, when observing an entity, (1) the sum of the parts of the whole entity is greater than the whole, (2) changing a part of the whole changes the whole, and (3) a part of the whole contains all the information of the whole. This means that *"each part of the* ***universe*** *contains all the information present in the entire cosmos itself!"* (Dossey 1982 : 103). According to Bohm, this unity is "enfolded" into the universe.

In his 1980 landmark publication, *Wholeness and the Implicate Order*, Dr Bohm makes the following astonishing statement: *"For our model of the (action of the) electron, an enfolded order is grasped* ***in thought****, as the presence together of many different but interrelated degrees of transformations of ensembles, while for the music, it is* ***sensed immediately*** *as the presence together of many different but interrelated degrees of transformations of tones and sounds. In the latter (that is, music) there is a feeling of both tension and harmony between the various co-present transformations, and this feeling is indeed what is primary in the apprehension of the music in its undivided state of flowing (and holonomic) movement"* (Bohm 1980 : 199-200).

Thus, says Dr Bohm (1980 : 200):

*"In listening to music,* ***one is therefore directly perceiving an implicate (enfolding) order.*** *Evidently this order is* ***active*** *in the sense that it continually flows into emotional, physical, and other responses, that are inseparable from the transformations out of which it is essentially constituted".*

Therefore, music is the basic stuff of the universe.

## 4. COMPARISON OF NEWTONIAN AND QUANTUM WORLD-VIEWS

Now that I have described several of the basic and relevant principles of quantum physics, I should tell you something of pre-modern Newtonian physics. It began in the 1500s with Francis Bacon, and culminated in the 1600s with René Descartes and Isaac Newton. The Newtonian notions, however, began to be questioned toward the end of the 1800s, because there continued to be unexplained and plaguing physical anomalies which the Newtonian paradigm could not address. Then in 1899 Max Planck discovered that particles of matter could become packets of energy, which he called "quanta." This meant that, depending on how a scientist set up his experiment and measured, or observed, the results, matter could become energy and energy could become matter. Obviously, this quantum view of reality came into apparent contrast and conflict with the Newtonian view. I think the best way to show the conceptual differences between the classical Newtonian paradigm and that of the modern quantum model is to compare the two world-views in a figure. (Parenthetically, I am most grateful to Larry Dossey, a doctor of medicine, for helping me formulate and clarify these items of comparison.)

**FIGURE 3: COMPARISON OF WORLD-VIEWS**

| NEWTONIAN WORLD-VIEW | QUANTUM WORLD-VIEW |
|---|---|
| 1. Time linear | Time non-linear |
| 2. Space linear | Space-time |
| 3. Objective universe | Subjective universe |
| 4. Building blocks in nature | No building blocks |
| 5. Cause **or** effect | Cause **and** effect |
| 6. Products in nature: | Processes in nature: |
| • matter | • complementarity (Bohr) |
| • energy | • uncertainty (Heisenberg) |
| • time | • relativity (Einstein) |
| • space | • holonomy (Bohm) |
| 7. Body **or** mind | Body-mind |
| 8. Ignored | Consciousness, spirit, values, meanings |

In Number 1, The Newtonian view is that time is linear. Time flows, and exists in a past, present, and future. In the quantum view, however, time is non-linear; that is, past, present, and future enfold themselves into a single point of complementarity and beingness.

In Number 2, Newtonian space is linear, which we calculate in terms of inches, feet, yards, and miles. But quantum space is united with and enfolded in time to become space-time. This means that we can't consider space without considering time, and vice versa.

In Number 3 the Newtonian universe is objective. This is the cornerstone of Newtonian science. Yet for quantum science, Nature is subjective. The nature of Nature depends on how we observe and measure her. The reference of the observer is critical, because all appearances are relative, depending on one's existence in space-time.

In Number 4, Newtonian science says that there are building blocks in Nature. This idea - originating with the ancient Greek Democritus - says that the basic building block of Nature is the atom. Of course, we now know that there are parts of atoms called "quarks," which, by the way, no one has ever seen. Only the track or process the quark leaves as it moves, has been seen. Nevertheless, the Newtonian idea is that, if we look deep enough into the structure of the atom, we will find the bottom line. But the quantum scientist says there is no bottom line, no ultimate building block in Nature.

In Number 5, we see another principle of Newtonian science: that is, there are absolute causes which result in absolute effects. Not so, says quantum science, because no one can predict an event with absolute accuracy. At best, a judgement about cause and effect can be made through statistical inference. Therefore a scientist, such as a music therapist, can **prove** nothing but can only state facts in terms of the probability of an event occurring.

In Number 6, we find **products** of nature in Newtonian science, which include the categories of matter, energy, time, and space; each of these are rigid and absolute. On the other hand, the quantum scientist sees **processes** and systems more than products. Bohr's complementarity shows that a single atom is everywhere at once and that a subatomic entity can be a wave and a particle - hence, a wavicle. Heisenberg's uncertainty principle shows that an entity which is being observed is changed by an observer observing it. And Einstein's theory of relativity shows that appearances are deceiving, because all is relative to the space-time in which the observer and the observed exist. Bohm's principle of holonomy says that when a part of a system is changed, the whole system changes.

In Number 7, Newtonian science says that with human beings there is body or mind; one views the mind as the functioning of the brain, and studies either the body or the mind but not both concurrently. For the quantum scientist, however, (a) the mind is more than the functioning of the brain, and (b) the body and mind interact, enfold, or interpenetrate and therefore affect each other simultaneously.

In Number 8, the ideas of consciousness, spirit, values, and meanings are ignored as unscientific by the Newtonians. These ideas exist all right, but are strictly in the realm of theology and philosophy. The quantum scientists, on the other hand, say that consciousness, spirit, values, and meanings are important - so important, in fact, that these are of the utmost importance for humankind. In short, the ultimate question is asked: What is the **meaning** of life?

## 5. QUANTUM PHYSICS FOR MUSICIANS

Certain principles of Newtonian classical physics seem to be inherent in the physical production and psychological perception of music. Most music students - certainly music therapy students - receive at least an introduction to those musical elements which were indicated in **FIGURE 2**. Few of us, however, are exposed to the now not-so-new quantum concepts in physics that have been generated from developments in quantum theory and mechanics. This is most unfortunate, I believe, for important innovative applications and implications for the psychological and physiological effects of music can be found in the study of quantum physics. At the very least, ideas from quantum physics amplify and modify music education and music therapy theories, provide insights for the practice of music making, and consequently, demand new and exciting directions for research into the influence of music. I believe quite strongly that the study of quantum science will provide the next important innovative development in the study of music. Most certainly concepts from quantum physics are leading the way into the post-modern world of art and science and their interface. Assuredly, we will enter into the 21st century with a world-view of wholeness, inter-connectedness, and oneness with the cosmos.

Now perhaps the most overwhelming idea that quantum physics offer musicians is the concept that music is the basic stuff of the universe. The outcome of 90 years of quantum research, practice, and theory is that the ultimate stuff of the universe consists not only of tangible particles and mass, but also of non-tangible particles and energy - that is, vibrating waves of energy that are constantly moving, interacting, enfolding, and interpenetrating with each other. And what is music but vibrations, frequencies and pitches, moving through time? As Itzhak Bentov (1977 : 23) says:

*"We could actually associate our whole reality with sound of one kind or another because our reality is a vibratory reality, and there is (absolutely) nothing static in it... In short, our whole reality is based on one common factor, and that is periodic change, or sounds."*

And music is vibrating periodicity, is organized, particulate sound. In music, then, we musicians have the most powerful medium in the cosmos - **nothing less than the fundamental substance of reality!** Is it any wonder, then, that music can be used so effectively as a therapeutic modality or an educational tool?

The vibrating, periodic, rhythmic, time-ordered quality of music is the fundamental construct in two of the most basic theories of music. The father of music therapy, E. Thayer Gaston (1968 : 17) wrote: *"The unique potential of rhythm to energize and bring order will be seen as the most influential factor of music"*. Music therapist Bill Sears (1968) stressed that time-order is both the underlying factor in all music, and the **unique** factor in music in therapy and education. Therefore, the time-ordering of music **demands** moment-to-moment commitment on the part of the patient and student. Of course, time-ordering movement is also the basis of quantum reality. According to Gary Zukav (1979 : 179), *"there is nothing but space-time and (periodic) motion and they, in effect, are the same thing"*. To reiterate, space-time and periodic movement are the same thing and equivalent to one another. But remember that periodic, vibratory movement is physical frequency, and that frequency is musical pitch.

The common denominator of our perceived reality is vibratory movement - not just any kind of random movement, mind you, but periodic movement or oscillating change. **Spaced-time ordering, periodic movement is precisely what music is!** This is why music can communicate so effectively. This is the reason why the energizing and ordering potential of the rhythmic frequency of music has such a formative influence on behaviour - **all** behaviour, both mass and energy.

Put another way, music is composed of rhythmically oscillating fields of energy in every aspect of the elements of pitch, loudness, tone quality, and duration. Therefore, music **demands** time-ordering behaviour, because music is inherently space-time-ordered. And since it **is** time-ordering and consequently **demands** time-order, music thus **demands** reality-ordered behaviour, because music IS reality. Music is the very stuff of the universe! This means that the energy of music can and is manifest in quantized waves, or particles, which means that the physical frequencies and amplitudes of music - that is, musical pitches and loudnesses - can be manifest in conglomerates of particles - that is, molecules, cells, organs, and bodies. **If** the theories of relativity hold - as has been amply illustrated time and time again in research and practice - then what I have just said about the interchange between energy and mass in and through music is correct. Accordingly, what I am now going to present to you is my Theory of Quantum Musichanics.

## 6. THEORY OF QUANTUM MUSICHANICS

A good and acceptable theory is based on all that is known about a particular subject - its researches and practices from all sources, including the sciences and the arts. Whereas Gaston's (1968) music theory is sociologically based, and Sears' (1968) music theory is psychologically based, my theory is physically based, but yet, incorporates both the sociological and psychological theories of Gaston and Sears. The following "quantum givens" and their "musical corollaries" are based on my lifetime review of verifiable and repeatable scientific data. Please keep in mind that all of these concepts are interrelated and enfolded, but are presented here linearly for the sake of comprehension. These universal concepts are found everywhere in Nature - **without** exception.

1. **Quantum Given**: Periodic functioning, or frequency vibrating, is the fundamental characteristic of Nature.

   **Musical Corollary**: Because it is frequency vibrating and pitch, then music is the fundamental characteristic of Nature.

2. **Quantum Given**: The result of frequency vibrating can be material form or wave pattern.

   **Musical Corollary**: Because it is the result of frequency vibrating or pitch, then music can be material form or wave pattern.

3. **Quantum Given**: Resonance and periodic entrainment are essential to the operation of any system.

   **Musical Corollary**: Because it is resonance and induces rhythmic entrainment, then music is essential to the operation of any system.

4. **Quantum Given**: An energy force surrounds and controls microscopic and macroscopic bodies.

   **Musical Corollary**: Because it is energy force, then music surrounds and controls microscopic and macroscopic bodies.

5. **Quantum Given**: Everything in the universe is connected, as all things are enfolded in all things.

**Musical Corollary**: Because it connects everything in the universe, then music is enfolded in all things.

THEREFORE, my Theory of Quantum Musichanics maintains that the energy of music is contained in its frequencies - that is, its musical pitches. The other musical elements of amplituded loudness, wave formed timbre, and timed duration, are nothing more than energized elaborations of frequencized pitches. Due to this unique structure, my theory maintains that music consequently interchanges between energy and mass formation, as perceived and projected by consciousness as it exists in space-time. Because music IS space-time phenomena.

## FIGURE 4: THEORY OF QUANTUM MUSICHANICS

IF

$E = mc^2$

WHERE

E is energy = periodicity = frequency
= musical pitch
m is mass = quantized energy
= quantized music
c is chronos = speed of light = infinity

THEN

E (musical pitch) = m (quantized music)
X $c^2$ (infinity)

In essence, my Theory of Quantum Musichanics maintains that music is energy, and energy is music. Since energy can be transformed into matter, music can be transformed into matter - all due to the equal sign in Einstein's formula, $E = mc^2$.

We make music, but music makes us. Ultimately, MUSIC MATTERS, BECAUSE MATTER IS MUSIC. Thus, **the music we hear is more than meets the ear.** I present this theory to you, expressed in terms of Einstein's famous equation - 85 years after its announcement, and still the accepted and most eloquent formula for realized existence.

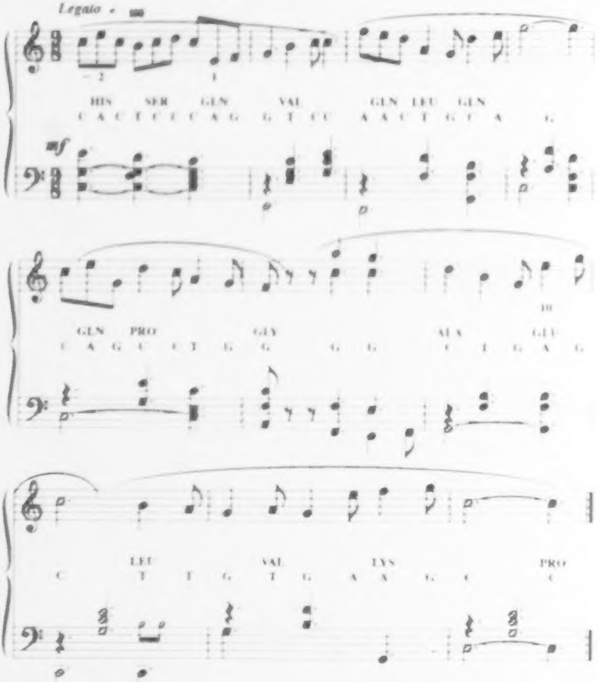
My point could be made more pictorial by slides of the work of the Swiss scientist, Dr Hans Jenny. Dr Jenny took pictures of patterns and structures produced by sound. These patterns were formed when the frequency vibration of a tone was conducted through various substances, including powders, pastes, or liquids. The substance is forced into a certain structure by the physical frequency, or musical pitch, and by amplitude, or loudness. Thus, what I could show you is **sound**, "frozen" as it were, for a moment in time. The more you study these patterns, the more I think you would agree with my Theory of Quantum Musichanics and the statement of Dr Jenny that *"sound (and music) is the creative principle. It must be regarded as primordial"* (Jenny 1974b : 100).

I think the Scottish historian, Thomas Carlyle, said it best: *"See deep enough and you see musically, the heart of nature being everywhere music, if you can only reach it (and can only perceive it)"* (Lokey 1984). The French Nobel laureate in literature, Romain Rolland, said: *"Everything that is, is music"* (Lokey 1984). In another space-time, a fellow by the name of Saint John (*Holy Bible*, John 1:1) had this to say: *"In the beginning was the Word, and the Word was with God, and the Word was God."* And the Word was sound and still dwells within us and about us. And is us! In the light of findings from quantum science and the emerging post-modern, quantum world-view, I say with feelingful assurance that: In the beginning - which is always beginning - comes forth the Word - which is Sound. In turn, Sound is Music, and Music was with God, and, dare I say it?: Music is God.

## 7. OBSERVING THE QUANTUM PRACTICE OF BODY MUSIC

My students would recognize the following music example as my beloved "mouse music":

**FIGURE 5: MOUSE MUSIC**


Legato
mf
2
1
HIS SER GLN VAL GLN LEU GLN
C A C T C C C A G G T C C A A C T G C A G
10
GLN PRO GLY ALA GLU
C A G C C T G G G G C T G A G
LEU VAL LYS PRO
C T T G T G A A G C C

Bases of the coding sequence accompanied by corresponding amino acid residues are shown immediately below each row of the treble clef musical score. Hypervariable amino acid residues of CDR-1 and CDR-2 regions are shown in the second row of capital letters.

In fact, the example above is an extract from a *"musical transformation of the entire genetic coding sequence of the mouse germline ant-NP$^b$1$_g$ V$_H$ peculiar to C57BLACK6 inbred strain (of Mice)"* (Ohno & Jabara 1986 : 45-48). This work was done by the distinguished research scientist of genetics, Dr Susumu Ohno, at the Beckman Research Institute of the City of Hope in Duarte, California, USA. The results of his genetic-music research was reported in the journals, *Chemica SCRIPTA* (Ohno & Jabara 1986) and *Immunogenetics* (Ohno & Ohno 1986). Do you remember my quoting of David Bohm's statement about the *"interrelated degrees of transformations of tone and sounds"?* What Dr Ohno has done is to transform genetic codes into musical notation, which can then be transformed into musical sound. This is closely akin to mathematicians transforming quantifiable information into numbers, or musicians transposing a tune from one instrument to another - such as from a Bb clarinet to a C flute.

What you hear can be depicted visually. On the record jacket of *Charles Dodge Sun Music* Bruce Boller and Charles Dodge say: *"The* ***music*** *on this record represents the sun playing on the magnetic field of the earth."* The so-called Kp index, a musical notation, has been developed to describe the average magnetic change for a period of time. What you have here, of course, is another example of David Bohm's notion of transforming, this time transposing astrophysical information into musical sounds.

From the very small microcosmos of a lowly mouse gene to the very large macrocosmos of the sun and earth, there is every**where** music, every**when** music, and every**what** music. But what of every**who** music? That is, what about **who** we are as human beings?

The eminent quantum physicist Fritjof Capra gave us a glimpse of our quantum selves when he wrote this statement in the foreword to J.-E. Berendt's (1987 : xi) text, *Nada Brahma: The World is Sound*. Capra says:

73

*"The discoveries of modern science and the ideas developed in various social movements are now radically changing our view of the world. A new vision of reality is slowly emerging that will form the basis of our future sciences, philosophy, technology, economics, and politics (even our arts, especially our world-view of music and its power). The universe is no longer seen as a mechanical system composed of elementary building blocks, but rather as a complex web of interdependent relationships. The network of relationships, moreover, is intrinsically dynamic. All forms are associated with processes, all interrelations with interactions, and (all) opposites... unified through oscillations (oscillations being rhythms). In quantum physics, the science that pioneered the new vision of reality, subatomic particles are recognized as being merely (rhythmic) patterns in an inseparable cosmic process. (And) matter... consists of energy patterns continually changing into one another - a continuous dance of energy, (a continuous symphony of God)."*

What is this dance of energy - literally, this symphony of life? First and foremost, it is, and are, frequency vibrations, periodic functioning entities - just like everything else in the cosmos. Otherwise, nothing in the cosmos exists, including us! As with all other entities, we exist as interpenetrating, interweaving, and enfolding entities in space-time of frequency-pitch. Let me make sure that I have made absolutely clear the fact that, just as frequency defined and used as pitch is the nature of music, so is frequency and pitch the nature of the universe - from the universe of each of the billions and billions of subatomic particles, molecules, cells, and organs in each of our human bodies, to the universe of each of the billions and billions of subatomic particles, planets, and stars in heavenly bodies.

Notice that I have just equated human bodies with heavenly bodies. This is NOT a metaphorical or analogous statement. This is **literally** true. **You and I are made of star stuff!** Allow me to give you an example of the star-stuffness of us. Lyall Watson holds several doctorates in the sciences. In his book *Lifetide*, Watson (1979: 16) tells us that *"the crust of the planet (earth) is... made of cosmic silt (coming from stars in outer space) about a ton each day settling slowly on the surface"*. Watson further explains that protein is formed by instructions carried by DNA, and that both protein and DNA are earth products, which in turn is clay, which in turn is star stuff. Let us pause and reflect on Dr Watson's statement about DNA - the basic coding, genetic, structure and pattern of each of ourselves and any other entity - such as mice!

We must realize that each of us is but literally a single atom in the vastness of God's universe. Each of us is realized only when we project our consciousness into the enfolding and interpenetrating vastness of our cosmic selves. This is precisely why guided imagery with music works so effectively in therapy. That is, the patient projects his consciousness into the muscles, cells, molecules, and subatomic structure of himself. The resulting concept of body-mind, mind-body, somapsychic, psychosoma, and consciousness has taken hold in the scientific world. The amount and sophistication of biological, medical, and music therapy research relevant to this body-mind consciousness is increasing exponentially. The findings from this research show conclusively that biofeedback and guided imagery work (Chopra 1989; Dossey 1989) and that they work especially well when music is added to the regimen (Rider 1985, 1990). Here is one more bit of evidence to show that music influences behaviour, indeed, that behaviour is music. But now, we have a theory to tell us **why** music works. This combination of theory, practice, and research makes music **unique** in therapy and music **unique** in education.

We must realize that the importance of studying quantum phenomena lies in the concepts that are being evolved from the work. The impact from quantum concepts is on the impact of our thinking, of the evolution of our thinking toward a post-modern world-view. From quantum physics, (1) we have learned that a thing has the potential for being a wave **and** a particle, being in a position **and** in motion, being a mass **and** an energy, and (2) that quantum consciousness controls the final determination of all of these "ands."

No differences exist in the wavicle operation and systems of subatomic particles in the very small microcosm of human bodies AND of cosmic bodies in the very large macrocosm. Because micro and macro are ONE - existing in the holonomic universe enfolding and interpenetrating. Depending on how, when, where, and especially why and who "sees" it, anything can be micro or macro. This "anything" is due to each of our consciousnesses at the most basic subatomic level. The anything can be, and is, a human body - mine and yours. My body includes my liver and lung organs, legs and arms, head and neck. Furthermore, my body - its constituent parts, and including myself at my molecular level - consists of wavicles, having the quantum potential for wave (energy) or for particle (mass). Whether myself of wavicles becomes wave or particle depends on how, when, and where I think or mind myself.

What affects our most fundamental, cellular, quantum consciousness? Basically, our inner thoughts moving outward and at the same time, outer events moving inward to us. For example, we think music, and we therefore move music outward throughout our bodies. We listen to music and we take it inward throughout our bodies. If we truly **listen** to music - in addition to hearing, then we synchronize and balance these inward/outward movements of music. We do this at the cellular and molecular levels, that is at the quantum levels of ourselves.

Consider the quantum action of ourselves when we eat. First, remember that the food is a periodicity functioning, frequency vibrating mass of particles. This frequency food has the potential for food-mass or food-energy, as it is taken in through the mouth and completes its journey to the stomach. Here the energy from the food is transduced into energy into the body-mass. Seen from this quantum world-view, our bodies are quantum mass-energy exchangers, which have the potential of becoming particulate masses or of becoming energy waves. In this context, therefore, when we say our bodies are in balance and in harmony, we mean that our bodies are the sum total of all wavicles in the form of food. Perhaps this is the humanized, literal meaning of the equal sign of Einstein's equation, $E = mc^2$.

A similar, if not identical, process takes place when we involve ourselves in music.

What happens as we listen to beautiful music played by an orchestra? The musical sound is transformed through the air in wave trains of physical rarefaction and compression. A portion, and only a portion, of these waves enters our outer ears. The incoming waves impinge on various mechanisms in the outer and middle parts of the ear body, causing these parts to resonate with the frequencies of the incoming waves. Eventually, in our inner ears, the delicate parts move in such a way in our cochleas to allow the original energy waves produced by the orchestra to become a neuro-chemical action - which is also energy. Then, the resulting, transduced energy moves through various neural pathways of our brains, and eventually is INTERPRETED by us as the pitches of symphonic music.

But this is not all. When we hear the music, the wave trains of musical sounds that come forth from the orchestra not only move into our ears, but also over our bodies. We have been told that, not only is the ear differentiated skin, but the skin is also differentiated ear. Thus, we hear with our ears AND with the skin. We also know that bone conducts sound. So, skin and bone hear as well as ears. I believe that enough evidence also exists to suggest that the fluids of the body, such as blood and lymph, also hear; certainly, it is logical that they do, because sound waves travel faster through liquid. So, as the energy in the form of orchestral musical waves passes through the environment to our bodies, these waves not only enter our ears but also wrap themselves around and penetrate our bodies. In turn, the quantum potential of the musical waves affecting our bodies is dependent on our skin potential, as well as on our bone, muscle, and other bodily potentials, to respond. When the music enters our bodies, whether the music becomes mass or energy is dependent on our potential activity at our quantum, molecular level.

This means that the musical waves from the orchestral music have the quantum potential for becoming either a wave or a particle, either an energy or a mass. This is wavicle potential. In essence, **we are human wavicles**. At what point this wavicle potential becomes a wave of energy or a particle of mass is dependent on our quantum consciousnesses deciding **which** it would be, or simply letting the wavicle stay in its state of potentiality.

In conclusion, the harmony of life is literally real. This is due to the carefully orchestrated balance of energy inside organisms, such as ourselves, with the energy outside in the environment, including the planet Earth. This balancing act of the harmony of life is due basically to how our quantum consciousness - our **total** mind-self - affects the energy potential inside with the energy potential of the outside. These outside musical energy waves flow over our bodies and combine with frequency, or musical pitch, of the body. This inner and outer music synchronize, entrain, and resonate harmonically with one another. As a result, the vibratory frequency, or musical pitch, of the body is thus so regulated. I can only conclude that music provides psychophysiological **potentials** for manifesting energy **and** matter in the human body. Obviously then, **music matters, because matter is music.**

What I have presented is a theory, taking its totality from the available data on quantum physics, and research on and clinical practice of the formative effects of sound and music. That music affects psychophysiological functioning at its quantum levels is beyond doubt. From this theory, we must now formulate our hypotheses for research, to accept or not accept the hypotheses, and to adjust the theory to complement the research and practice findings.

Lastly, I want you to consider the delicate balance each of us has with Mother Earth. Our beloved globe vibrates at a frequency of 55Hz (52-60). This is the earth's fundamental musical tone. This tone also has its overtones, like a musical tone. Of course we interpret a 55Hz tone as "A" in the musical scale. And orchestras tune to "A". Listen to the oboe tuning an orchestra at your next concert. As crazy as it may seem, orchestras may be our best link with Mother Earth, our universe, our cosmos!

## 8. REFERENCES

BENTOV, I. 1977. *Stalking the wild pendulum: On the mechanics of consciousness.* New York : E.P. Dutton.

BERENDT, J.-E. 1987. *Nada Brahma: The world is sound - Music and the landscape of consciousness.* Rochester, Vermont : Destiny.

BOHM, D. 1980. *Wholeness and the implicate order.* London : Routledge & Kegan Paul.

CHOPRA, D. 1989. *Quantum healing: Exploring the frontiers of mind/body medicine.* New York : Bantam.

DAINTITH, J. (ED.). 1976. *A dictionary of physical sciences.* Totowa, New Jersey : Rowman & Allanheld.

DOSSEY, L. 1982. *Space, time & medicine.* Boulder, Colorado : Shambhala.

DOSSEY, L. 1989. *Recovering the soul: A scientific and spiritual search.* New York : Bantam.

EAGLE, C.T. 1989. *Retrieving the literature of music medicine.* Paper presented at the 4th International Symposium of the International Society for Music in Medicine, Anneberg Center for Health Sciences at Eisenhower, Rancho Mirage, California.

GASTON, E.T. 1968. Man and music. In: GASTON, E.T. (ED.). 1968. *Music in therapy.* New York : Macmillan.

JENNY, H. 1974b. *Cymatics: Wave phenomena, vibrational effects, harmonic oscillations with their structure, kinetics and dynamics.* Vol. 2. Basel : Basilius.

LOKEY, M.E. 1984. *The influence of music on health: Twentieth century perspectives.* Department of Music Therapy, Medicine & Health, Southern Methodist University, Dallas, Texas. (Unpublished Master's thesis)

OHNO, S. & JABARA, M. 1986. Repeats of base oligomers (N=3n ± 1 or 2) as immortal coding sequences of the primeval world: Construction of coding sequences is based upon the principle of musical composition. In: *Chemica Scripta* 26B : 41-49.

OHNO, S. & OHNO, M. 1986. The all pervasive principle of repetitious recurrence governs not only coding sequence construction but also human endeavor in musical composition. In: *Immunogenetics* 1455 : 1-8.

RIDER, M.S. 1985. Entrainment mechanisms are involved in pain reduction, muscle relaxation, and music-meditated imagery. In *Journal of Music Therapy* 22(4) : 183-192.

RIDER, M.S. 1990. Treating arthritis and lupus patients with music-mediated imagery and group psychotherapy. In: *Arts in Psychotherapy* 17 : 29-33.

SEARS W.W. 1968. Processes in music therapy. In: GASTON, E.T. (ED.). 1968. *Music in therapy.* New York : Macmillan.

WATSON, L. 1979. *Lifetide: The biology of the unconscious.* New York : Bantam.

ZOHAR, D. 1990. *Quantum self: Human nature and consciousness defined by the new physics.* New York : William Morrow.

ZUKAV, G. 1979. *The dancing wu li masters: An overview of the new physics.* New York : William Morrow.

## 9. BIBLIOGRAPHY

ANDREWS, D.H. 1963. *Consonant form in music and art.* (Unpublished monograph)

ANDREWS, D.H. 1966. *The symphony of life.* Lee's Summitt, MO : Unity.

CAPRA, F. 1983. *The tao of physics: An exploration of the parallels between modern physics and Eastern mysticism.* 2nd ed. Boulder, Colorado : Shambhala.

DOSSEY, L. 1984. *Beyond illness: Discovering the experience of health.* Boulder, Colorado : Shambhala.

GERBER, R. 1988. *Vibrational medicine: New choices for healing ourselves.* Santa Fe : Bear.

JENNY, H. 1974a. *Cymatics: The structure and dynamics of waves and vibrations.* Basel : Basilius.

MORRISON, P., MORRISON, P., EAMES, C. & EAMES, R. *Power of Ten: About the relative size of things in the universe.* New York : Scientific American Library.

POLANYI, M. 1966. *The tacit dimension.* Garden City, New York : Doubleday.

POLANYI, M. 1969. *Knowing and being.* Chicago : University of Chicago.

STARCKE, W. 1973. *The gospel of relativity.* New York : Harper & Row.

SWANN, I. 1987. *Natural ESP: The ESP core and its raw characteristics.* New York : Bantam.

TARG, R. & HARARY, K. 1984. *The mind race: Understanding and using psychic abilities.* New York : Villard.

WOLF, F.A. 1986. *The body quantum: The new physics of body, mind, and health.* New York : Macmillan.

# IMPROVISATION - A NEW AGE OF MUSIC MAKING

**Brian Brown**

**Head of Improvisation Studies, Victorian College of the Arts, Australia**

In Australia most tertiary courses offered at universities and colleges are a combination of performance and theory with the option of a variety of spezialisations - school or studio teaching, music therapy and composition, to name a few. An institution with an unusual bias in Australia is the Victorian College of the Arts (VCA), which was opened in 1973. Established as a College of Advanced Education, it provides specialized performance training in the fields of art, dance, drama and music. Closely associated with the College is the VCA Secondary School, which offers students full secondary tuition as well as specialized training in dance or music.

The School of Music at the Victorian College of the Arts was established in 1974 to provide an opportunity for young people to undertake specialized training in performance, both vocal and instrumental. Unlike most tertiary institutions in Australia, admission to the music course is not determined by the results of externally assessed examinations in the final year of secondary school, but rather by an audition and interview before a panel of musicians. For the first six years of the school's existence music training was limited to performers of Western classical music. However, in 1980 a full-time undergraduate Jazz Studies course was offered for the first time in Australia.

## DEVELOPMENT OF THE COURSE

Until the end of 1986 the Jazz Studies course continued in the form in which it had been devised. This included a large proportion of studies in the jazz idiom, or, to use a more technically correct term, the idiom of Afro-American improvised music.

At the beginning of 1987 the course underwent a fundamental change, signalled by a change in its title from Jazz Studies to Improvisation Studies. This occurred because it was evident that there was a new type of musician who wanted to enter the College, one without a background in Afro-American music but who saw music as a creative art form and wanted to express himself or herself in sound. As a result of the new course a change of emphasis was required from that based on traditional jazz concepts to one with a broader concept of music. This was one which not only embraced an understanding of the many musics of the world, but also introduced the notion of the aesthetics of creative music.

## PHILOSOPHY OF THE COURSE

The history of musical improvisation can be traced back to the very beginning of music history itself. As an art-form, improvisation has always existed in many non-Western musical cultures. It is the basis of all Afro-American music, and for many centuries it enjoyed a high status in Western classical music. It may be argued, however, that it is in the twentieth century that it has reached its widest audience, largely through the performance of Afro-American music, but also in recent years through the development of a new style of music, one which developed from a combination of music of the classical tradition, Afro-American improvised music and some areas of rock music. This new music, which is the basis of the College's Improvisation Course, is one which allows all musicians, both classical and jazz, as well as those from backgrounds as diverse as rock and non-Western music, to participate in a new spirit of music making. Thus, improvisation brings together the many musics of the world and provides the means whereby all musicians can manifest their expressiveness.

The re-emergence of improvisation with a renewed strength in the twentieth century is due to several factors. One is a need by many of today's performers to be free from the rigidity in the performance of traditional Western concert music, where all the music is notated with directions by the composer as to how the piece should sound. Amongst many musicians today there is an increasing need to express their own sound in addition to recreating the sound of other composers. Another factor which has given strength to improvised music is the emergence of training programs which embrace music other than that of the post-Renaissance Western classical tradition. As programs have been written, the methodology has been defined and the great strength of improvisation - its creativity - has been identified as central to the teaching and learning of the art.

A third factor which has played a part in the development of a new music can be traced back to the second half of the 19th century and the work of painters such as Manet, Monet, and Cezanne. These artists explored new techniques of painting, working in a less static, less formal and less defined manner than had been seen previously. Viewers of their works were invited to see colour, form and light more from an imaginative perspective than as the photographic images which had been the foundation of painting before this period. The concepts within this new style of painting, which became known as impressionism, were reflected also in music. With the new sounds of impressionistic music, particularly those of Debussy, it could be argued that the direction of classical music in the Western world was changed irrevocably.

However it has been the development of Afro-American improvised music, also known as jazz, which has been largely responsible for the reintroduction of improvised music in the Western world this century. This music is usually described as a combination of Western harmony and African rhythm and its characteristics include the construction of musical phrases over a rhythmic pulse (improvisation) and pitch materials ranging from simple tonality to complex chromaticism and atonality, underscored by a strong metronomic beat. Within this sound context certain colour tones such as the flattened third, fifth and seventh are sometimes superimposed over or substituted for orthodox scale tones. This genre gained momentum in the 1920s and although not initially connected to the new aesthetics of the visual arts, it suggests that from early this century musicians and some composers were searching for a more expressive and more creative approach to music than could be found in traditional music. This change in concept went hand-in-hand with a change in audience perceptions, resulting finally in the creation of a new approach to music education, one which embraces both improvisation and composition.

A third development is the change that has taken place in the philosophy and style of composition by contemporary composers, particularly those in America in the 1960s. This began as a result of a philosophical change in concept by composers who, influenced by contemporary visual art and its various developments (impressionism, futurism, optical art) and an appreciation of Eastern philosophic principles and music, decided to write music that was multi-dimensional and everchanging. This resulted in an extensive change to traditional performance techniques, philosophies and scoring techniques, as well as the increasing use of improvisation. This type of music is described as chance music, indeterminate music or aleatory music.

Composers of this style of music were influenced by such things as:

1. Developments and materials offered by improvised music (*jazz*), rock and electronic music.
2. The opening up of world (non-Western) music and the awareness of texture, timbre and rhythm as prime musical devices for composers, largely ignored in Western music up to that time.
3. The desire to produce compositions that would be different at each performance, that is, less one-dimensional.
4. A new "breed" of contemporary performer and the development of extended instrumental techniques.
5. The fact that many of them (composers) were performers themselves, who appeared to feel the need for practical input.

## OTHER MUSICAL INFLUENCES

Other musical influences include a variety of musical genres. One of these is rock music, which developed out of the elements of American rhythm and blues music, popular music of the 50s, the commercial and marketing potential of a product to young people and a return to basic rhythm as the focus of music. The major distinguishing characteristic of rock is rhythm, but other characteristics are that the melody is usually monotonal and most often associated with syntax. The development of electric instruments and timbral inducing (distortion) devices have added the necessary colouration in sound for music. It also seems necessary for rock music to be played loudly for a successful performance. Rock music does not depend on improvisation as a major component. However, most rock instrumentalists contribute some form of improvisation in a performance. Recent developments in this music employ multimedia devices, such as film clips.

Other influences are the folk-music of Western Europe, Africa, Japan, South America, India, Greece, Indonesia and Turkey, the music of the gypsy people and Islamic, Indian and Afro-American religious music. The classical musics of India, Greece and Japan have also influenced the sounds of improvisation, as has Indonesian (gamelan) music. The use of extemporisation in the cadenza of concerti of the Western classical tradition has also left its mark.

## THE COURSE TODAY

Students in the Improvisation Stream at the College are enrolled in either a three year Diploma or four year Degree course. The Diploma course, however, will cease to exist at the end of 1990. Within the course all students choose an instrument as principal study and present a solo program at formal examinations which are held twice a year. At the end of the third year of the course selected students perform a concerto. Given the specialized nature of the course, and often the instruments on which the students present, the work is usually a piece composed especially by a member of the improvisation staff. This has led to the production of a substantial repertoire of new Australian music.

Central to the course is the weekly improvisation class which has been designed to develop solo improvisational skills and related compositional techniques. In these classes students are shown ways to conceive ideas and place these in tonal, rhythmic, stylistic and expressive contexts. They are then shown ways to translate these ideas onto an instrument for solo performance or by an ensemble, all to be undertaken in the split second available when improvising. Students then learn that while this process is going on the performer is conceiving and developing the next idea which is relative to the previous one, and which will act as a link to the next idea within the context of the performance.

As students gradually acquire the ability to improvise they learn that the success of this process depends on:

- creativity and the flow of musical ideas
- theoretical and technical musical skills
- expressive quality and original thought patterns
- an understanding of music as a creative art form and
- the ability to balance the elements involved in the performance, such as structure, dynamics, space and drama.

The development of improvisation techniques leads to an understanding of the process of formal composition and students at the College have many opportunities to perform their own works. As well as the Improvisation Workshop a weekly Chamber Music Class is held where students perform and analyse repertoire, both their own works and those of other composers. Improvisation Workshop and Chamber Music culminate in the weekly concert practice which enables students to perform works studied during the year in a recital atmosphere, in front of their colleagues and a supervisor.

All theoretical work in the School is directed towards producing an informed, imaginative performer. To this end, studies in music history, form, analysis, harmony, counterpoint, orchestration, acoustics, aural training, keyboard musicianship, music technology, performance practice and aesthetics are integrated to constitute a subject known as Music Craft. The core of this program consists of lectures in contemporary theory, supplemented by classes in keyboard musicianship, aural training, music history and music technology.

The success of the Improvisation Stream may be seen in the large number of College students who perform regularly throughout Melbourne and the graduates who have become professional musicians. In addition, the course has spawned young musicians who have taken it upon themselves to generate their own forums. An example of the enterprise of such individuals was the recent formation of a new group, Sonance, which gave its inaugural public concert in Melbourne at the beginning of July 1990. Members of the group are all graduates from the VCA Improvisation Stream and they have plans to run a series of concerts devoted to improvisation and new music, the works all composed by members of the group. It is indeed an exciting time for new music.

# MUSIC EDUCATION "DOWN UNDER"

## A TIME OF CHANGE IN THE SOUTHERN HEMISPHERE

**Rosalind McMillan, D.Phil.**

**School of Visual and Performing Arts Education, University of Melbourne Institute of Education, Australia**

At an informal gathering in Pretoria a group of people were discussing the subject of holidays. Amongst those in the group were visiting lecturers from the United States who were astounded at the notion of spending Christmas Day in 40 degree heat. While the South African hosts explained that they nevertheless ate roast turkey and the Australians confessed to hot plum pudding, this brief discussion pinpointed one of the many similarities (albeit a tiny one) between two of the major countries of the Southern Hemisphere: South Africa and Australia. In another area, that of education, there are many similarities, not the least of which are major challenges to the traditional notion of educational practice. These range from areas of concern such as teacher training and curriculum development, to the technological explosion and, of even greater significance, to the need to justify the teaching of certain subjects to those who fund education.

It is interesting to observe the way in which each country is coping with these issues, particularly in music education. To an outsider, South Africa appears to have major challenges in finding a music curriculum which is appropriate for the diversity of cultures to be found in the country, and which is, at the same time, both relevant to and enjoyable for all students. Major research into this area is being undertaken by the Human Sciences Research Council through investigation in five areas: the state of music in the schools, the training of music teachers, music education policy, marketing strategies for music and music education, and the philosophy of music education. The Council recognizes that there are problems with the current state of music education and that, given the seriousness of the situation, it will be necessary to begin formulating strategies immediately to improve this. Although circumstances in Australia are in many ways quite different from those in South Africa, discussion on the experiences which Australian music educators have undergone may be helpful for those in South Africa who will be responsible for possible new directions.

As with South African provinces, the separate states of Australia are autonomous in matters of education. Due as much as anything else to its sheer size, Australia's six states and two territories all have their own Ministry of Education which is responsible for the total educational policy of the particular state or territory. This has meant that there is a considerable diversity in many areas, a particularly significant one being the right, in some states, for schools to be independent of any authority on issues such as course content and the style of assessment.

In Victoria, the second largest state in terms of population, education at the high school level is undergoing one of the most massive changes since the Education Act of 1872 determined that state education should be *"free, compulsory and secular"*. Following ten years of debate and discussion on the needs of young people aged from 16-18 years, and the election of a Labour Government in 1983, a Ministerial Review of Post-compulsory Schooling was established (school is compulsory for students up to the age of 15). In 1985 the committee's report, known as the Blackburn Report, was released, which recommended amongst other things that by 1995 the retention rate of students in the final year of high school (completing twelve years of schooling) be 70 per cent and that a new Victorian Certificate of Education (VCE) be formulated for the last two years of secondary schooling to provide a curriculum with *"coherence, commonality and breadth"* (Anwyl 1986) which promoted both access and success for the population of post-compulsory students.

Five years later the VCE is well on the way to implementation, with all schools teaching English and Australian Studies (the two compulsory studies) on a trial basis this year and the full certificate to be implemented at Year 11 (South African Standard 9) in 1991 and

Year 12 (Standard 10) in 1992. These five years have not been without much heart-burning, however, and preparation for the new Certificate has seen an enormous amount of public debate, particularly from the universities concerned about the educational standard of prospective "customers". Letters on the subject appear regularly in the daily press with writers ranging from students with a fear of being "guinea pigs", to enthusiastic principals whose schools are running "trials" on the new VCE, to right wing journalists who see the new directions as socialist propaganda, representing *"a new low in levels of mediocrity and failing standards"* (Barnard 1990). A major concern has been the matter of course content, for in its endeavours to offer a comprehensive curriculum the new VCE will be essentially a school-based course operating within a centrally prescribed structure. The structure will contain prescriptions on the work-load required, the general scope of the subject matter, the standard of work expected and the modes of assessment which will be acceptable. However, the detailed content of the course and the methods of teaching and learning to be used will be decided by individual schools.

The implications for this on the curriculum are profound. Under the present system 16-18 year olds in Victoria are either in full time education, training or employment, or a structured combination of these activities. Courses of study range from those with fully prescribed syllabi and external assessment, to programs which are the result of negotiation between teachers and students on all matters from course content to methods of assessment. If students are studying music there are equally diverse programs. One, known as the Higher School Certificate, comprises two studies, both of Western Classical music (18th-20th century) with the possibility of options in Jazz, Music in the Theatre and non-Western music. Assessment consists of externally assessed examinations consisting of a practical "technical work and three pieces" exam on an instrument or voice, and a three hour written paper on aspects of music history and theory of the 18th-20th century. A second way in which students may undertake final year music is through a negotiated program devised and assessed internally by the school. While students studying the externally assessed subjects (known as Group 1 subjects) are far more than those taking the negotiated or Group 2 subjects, the number of students taking the latter is growing rapidly. For many schools where the music program is dominated by rock and pop music, assessment in the music subjects of Group 1 is impossible. In the past this had the effect of excluding many students from those universities and colleges with selection policies favouring a common entry pre-requisite. However, in the last few years all tertiary music institutions within Victoria have begun accepting students into their first year who have Group 1 music or its equivalent - a major departure from previous practice and one which allows greater access for those students taking negotiated music programs. Notwithstanding this change, the nature of the method under which assessment is recorded has in many cases still tended to favour those sitting externally assessed examinations.

The need for change at this time is seen by many music educators as essential. Over the 120 years that music has been taught in schools in Victoria, curriculum practices have ranged from rote singing, through the music appreciation movement of the 1930s to today's widespread practice of instrumental teaching and the attendant formation of school ensembles. However, many teachers feel that this is an appropriate time for more change, because a great deal of students' musical activity takes place "outside" normal school hours, particularly that involving group music making. This activity invariably involves performance of popular music, usually rock music, the standard of which is rising continually, particularly with the widespread use of technological aids. A further need for change might also do much to bring together the unnecessary division of school music programs into discrete practical and theoretical components. The result of this, certainly in Australia, has been that practical music has often been taught solely as the acquisition of performance skills with little regard for its raison d'être, while theory has been taught with little connection to the actual sound of music. In addition, the composing of music has rarely been an activity of class-room music programs. The division of the subject, and the emphasis on writing "about" music rather than actually "writing" music, that is, composing it, has been a cause of concern to many music educators, who believe that music is an expressive and ongoing art form, and that all students should be involved in the act of expression through the making of their own music. Thus, an important aspect of the new study designs will help students in understanding the inter-relationship between the acts of composing, performing and appreciating music.

Under the new system, there will be two study designs, one in which music performance is central (entitled "Music Craft") and the other concerned with developing a broad and integrated understanding of music through analysis, listening, playing and composing (to be entitled "Music"). In line with all subjects of the new VCE, course content will be determined by individual schools, and, the Accrediting Board hopes, will have been determined through negotiation between teachers and students.

In the Music Craft study design there are several Work Requirements. In the first year of the Certificate (Standard 9) these are defined as Solo Prepared Performance, Group Performance, Unprepared Performance which may be sight reading or improvisation, Creative Organisation which may be composing, arranging or improvising, Perspectives on Performance which include investigation into performers and their instruments, Aural Comprehension and Concert Reviews. In the second year (Standard 10) the study is concentrated on Performance Skill Development, Creative Organisation, Perspectives on Performance and Aural Comprehension. Assessment will be supervised by the Victorian Curriculum and Assessment Board (VCAB) and will be a mixture of externally assessed testing and testing undertaken by individual schools. This latter form of assessment has been a successful feature of the current VCE music examinations for many years, verification of school-awarded marks taking the form of Consensus Moderation between clusters of schools.

It is not only at the post-compulsory level of schooling that the curriculum is undergoing change. In order to prepare students adequately for the new VCE, study designs for junior secondary school have been prepared, and to this end the Victorian Ministry of Education has recently published a series of documents known as *Cur-*

*riculum Frameworks P-10* (1988) (Grades Preparatory to Year 10 are the equivalent of the South African Sub-standards A & B/Grades 1 & 2 plus Stds. 1-8). These have been produced in thirteen areas of study, including one on the Arts. The *Arts Frameworks* document is divided into six sections, namely Art/Craft, Dance, Drama, Graphic Communication, Media Education and Music, and there is discussion on each of these under the headings of Rationale, Learning and Teaching, Program Planning and Assessment and Reporting.

Central to the Music study design is the notion that an integral part of all music learning should be the activities of composing, performing and listening, and to this end it is stated in the Rationale that *"it is important that the experience offered within the music curriculum allow students to explore both music itself and its place in the artistic expression of cultures"*. Further it is argued that *"it is essential that the curriculum keep pace with the changes occurring in music so that students can be innovators, not just duplicators"*. Thus musical experiences should be *"a balance of composing, performing and listening experiences in all music curricula. These are processes through which students develop an understanding of music."* In discussion on the selection of program content, *Frameworks* suggests that there should be a variety of activity (composing, performing and listening) and that a balance should be created where teachers both encourage exploration of areas of music familiar to the students, and expose them to a range of other musical experiences. The authors state that *"regardless of either the students' or teacher's preferences for a particular musical style... the program must be designed so that students experience the expressiveness of sound in all its facets"*.

Supplementing the material of the *Arts Frameworks* document are several publications, including a widely used book of songs published annually by the national broadcasting network, the Australian Broadcasting Corporation, similar to the SABC. The song-books which cost the equivalent of US$2 contain approximately sixty songs, each printed with its melody and illustrated with large cartoon style drawings. The songs range from Australian folk songs, such as "Click go the Shears" to popular songs of past eras such as "Don't bring Lulu" and "Lucy in the Sky with Diamonds" and traditional songs such as "Green grow the Rushes, O!". There are songs from other countries such as the Russian "Tumbalalyka" and Harry Belafonte's "Island in the Sun", and others which reflect the many cultures found in Australia, such as Aboriginal, Greek and Jewish songs, with the words printed in the original languages. A weekly program based on the song-book is broadcast on ABC radio, but if the broadcast time is unsuitable for schools there is also an accompanying cassette tape with one side devoted to the songs sung by children with accompaniment, and the other side comprising the accompaniment only. While the song-books contain songs suitable for junior high school students, the greatest use of them undoubtedly occurs at primary school level, and for literally millions of Australian children over the years, the ABC song-book has been their major source of school music.

Singing, as part of public worship, has received a boost in recent years with the publication of *The Australian Hymn Book*. Following a meeting in 1968 of representatives of the Anglican, Methodist, Presbyterian and Congregational Churches it was agreed that an ecumenical hymn-book should be published. The hymn-books currently used by the four denominations were examined in addition to forty collections containing several thousand hymns. In 1974 the Liturgy Commission of the Roman Catholic Archdiocese of Sydney enquired into the possibility of using the new hymn-book, and as a result the book, finally published in 1976, is released in two forms, *The Australian Hymn Book* and the *Australian Hymn Book with Catholic Supplement* While church attendance has dropped over the years to the point where under 20% of the population claim to be regular church-goers, the introduction of the new hymn-book has improved the quality of the singing in some schools, particularly where the activity is led by enthusiastic singers.

A noticeable difference between South African music education and that of Australia appears to occur in the practice of instrumental music teaching. All state Ministries of Education offer instrumental music programs in the main cities as well as many smaller country towns. However, it is in the independent school system (embracing the private schools, often with church affiliation) that instrumental teaching is most widespread. Beginning in the 1930s when music achieved a new status in the independent schools with the appointment of Directors of Music, instrumental teaching on orchestral instruments began to flourish. Hand in hand with this was the formation of school orchestras, and this tradition has continued to the stage where, today, a large independent school may have over two dozen instrumental ensembles ranging from symphony orchestra to contemporary improvisation group and over 500 students studying any instrument from violin to drum kit.

In Victoria, state-run schools offer instrumental tuition. However, this is provided free of charge, whereas parents of students at non-government schools must pay fees for their children to learn an instrument. As music tuition is usually given on a one-to-one basis or in small groups it is an expensive subject to finance and thus there is a monetary consideration within the government schools. Instrumental tuition is therefore more widespread in non-government schools. However, during the 1970s, in an effort to provide for talented students, Ministries of Education throughout Australia designated certain secondary schools as "special" music schools. These have been extremely successful in providing excellent music tuition for secondary school students, and a further consequence of their programs has been a large number of prospective music teachers enrolling in undergraduate music teaching courses at tertiary institutions.

It is interesting to see how the potential difficulty of rostering instrumental tuition into the school timetable has been overcome. Timetables, where students' instrumental lesson times are rotated throughout the day, have been common for many years. However, new timetabling practices have seen many secondary schools in Australia transferring to a six, seven, or sometimes ten day timetable, where each day is designated as Day A-F, A-G or Day 1-10. To teachers who have only worked within a traditional Monday to Friday timetable this must sound unbelievably complicated but schools using this form of timetabling invariably print their own school diary with each "day" designated, and the system works extremely well. Those teachers who have experienced "a dreadful class during the last period on a Friday afternoon" will appreciate a system where a different class each week is scheduled for the "last period". However, where such timetabling practices are in operation, the instrumental music timetable can remain set for the entire year, enabling students to miss a different academic subject each week.

It will be appreciated that the success of instrumental programs has much to do with the attitudes of school principals and others responsible for school policy. The music programs in Victorian schools are successful because it is accepted practice that music students will be absent from classes to attend instrumental lessons. Further, far from affecting the academic standard of the school, it is invariably the most "academic" schools, or those whose matriculation attests to this description, which have the largest and most flourishing music programs.

Mention was made earlier of school based assessment procedures, and the success of verification programs to evaluate the quality of the assessment. This subject is one which causes much interest amongst South African educators, who are concerned at how standards in Australia are maintained. In the state of Victoria, the system of school inspection by education officials was dispensed with many years ago and schools maintain their own systems of accountability. This is done by the simplest possible method: if schools have poor standards parents withdraw their children. In the independent school system where parents pay fees, the worth of a school is judged by its waiting lists, and in the government system which is still basically "free" the standards of the local schools are well known to the local community. The success of all school programs of course depends on the quality of the teachers who teach them and professional development is seen as an important part of teachers' careers. There are teacher associations for all subjects taught in schools and most teachers belong to one or two professional associations. In-service programs are seen as an important part of on-going professional development, and the programming of these is widespread. They are mostly held during the school day, and systems have been established whereby teachers can leave teaching duties to attend these.

The music education system in Australia, or particularly in Victoria (the state which has dominated this article) sounds as though it is too good to be true. There are, of course, problems in matters such as funding, and there is a continual debate on whether schools are fulfilling their roles. When the Federal Labour Government took office it changed the name of its Ministry of Education to that of the Ministry of Education, Employment and Training, a move which has brought some disquiet to educators who believe that not all education is necessarily vocational. In the field of the Arts this is particularly true, and with increased leisure time the role of the arts in people's lives is becoming more important all the time. Nevertheless, there are positive aspects in Australian education, many of which have been achieved through hard work, advocacy, and fine example. It is truly to be hoped that those responsible for education policy in South Africa, facing at this time such enormous challenges, will be able to make the necessary decisions to make arts education, particularly that involving the study of music, something that is both relevant and enjoyable to the young people of all cultures of South Africa.

## REFERENCES

ANWYL, J. 1986. *The VCE and the Tertiary Entry, Participation and Equity Program (PEP).* (Victorian) Ministry of Education. (Discussion Paper Number 4)

BARNARD, M. 1990. *The age.* 5 June.

*CURRICULUM FRAMEWORKS P-10, THE ARTS.* 1988. (Victorian) Ministry of Education.

BLACKBURN, J. (CHAIRPERSON). 1985. *Ministerial Review of Post-Compulsory Schooling (the Blackburn report).* Vol. 1. Victoria.

# PAPERS DELIVERED TO SPECIFIC MUSIC SOCIETIES

# REFERATE AAN SPESIFIEKE VAKVERENIGINGS

# MUSIC THERAPY - A DIFFERENT WAY OF LISTENING

**Jeanne Bull**

**Music Therapy Society of Southern Africa, Johannesburg**

It occurred to me that, when we talk about music therapy, we think about what music does to the listener and do not often focus on how an awareness of the way that we listen as music therapists is really the foundation stone on which all music therapy treatment is based.

Music therapists have to become "listeners" of a rare breed, not only open to sounds and silence, but listening for unspoken messages and pleas, as well as to their own personal reactions to their clients' responses.

When a music therapist hears a direct plea for help, a commitment from a client to spend time together making music or listening to music, and really gets into the business of a new way of communicating, a very special bond forms, which allows all manner of thoughts and emotions to emerge and find expression, often without the spoken word intruding to mask what really needs to be said.

And so I feel that the listening skills acquired by the music therapist should be examined more closely by the music educator to improve the quality of interaction in music making of all types and in all situations, including the class-room and performance.

There are different approaches to music therapy and different ways of working: even music therapists trained together develop different methods of working to best fit their personalities and music making abilities. The wide variety of conditions of man that can be helped through music vary from, at the one end of the spectrum, music therapy for birthing mothers (to say nothing of music for the baby before and after birth) to the other end of life's spectrum, where music therapy is used to alleviate the indignity of ill-health and facilitate the passage into death.

The music therapist's observations of a client may disregard the "music person" that she sees. The eye starts to tell the ear, sometimes subconsciously. The client speaks volumes about his inner state by walking into a room and seeking out the most comfortable position for himself. His posture reflects his self-image and his attitude towards the therapist and his "world".

Already, the music therapist's "antennae" will have sensed whether to take a bold approach or to await cues from the client. In my own work, I seek a clue from whoever is there with me as to how to proceed. Will he decide to choose an instrument to play? Would he like to avoid that as long as possible? Should I intervene and add some music, known or unknown - perhaps improvised? Can I keep all my attention focused on his responses while I make this music? Is what I am doing at the piano always relevant to my client at the moment? Is he hearing me?

I can tell by watching his every move, his very breath and the colour of his skin. Does he wish me to keep quiet - to go away and leave him in peace? Am I intruding on that secret place kept hidden from the world at large, that he feels too threatened to share?

Somehow, our defenses against music are not as well-developed as our defenses against other methods of approach and **that is where music therapy has its greatest strengths.**

While it has been noted that a very small percentage of psychiatric patients show no response to music, this is an extremely rare state in human beings and leaves most patients susceptible to treatment with music.

The question that I put most often when describing successful treatment with music is: **Why do we tend to use music therapy as a last resort treatment when all else has failed instead of in the first instance?** Perhaps we could save a great deal of time, effort and money if music became a more widely practised form of therapy and preventative medicine.

When we begin to postulate on why music works as a healing agent or in remediation in the educational field, we have only just begun to understand how music impinges on us in mind, body and spirit.

Experiments on a purely physical level show wide-ranging effects on the physical body and we can see that our whole body is part of the hearing mechanism. If we are in a state of molecular vibration, it would seem that different parts of the body respond to different frequencies. These ideas seemed rather far-fetched and unscientific, until recently, when science started to measure these effects and acknowledge them.

In his book, *Introduction to the Physics and Psychophysics of Music* (1973), J.G. Roederer described how patients with paralyzed lower limbs were still receiving messages to their immobilized muscles through the nervous system when they heard the sound of beating drums. The outward signs of these messages could not be seen as they would if they could manifest as "dance" but the neurological response to rhythmic stimulation still occurred.

The obvious physical responses, such as increased pulse rate when excited by rhythm and the effect on respiration, as well as the change in brain-wave patterns while listening to specific rhythms have been well documented and put to use in the techniques of "Superlearning". Here I cite Lozanov, whose research has led to the use of music to induce a state of Alpha Brain Waves which make the subject more susceptible to absorbing information and thus speeding up the learning process. The technique known as "Suggestopaedia" works in a similar way, although not prescribing exactly the same musical environment.

I was very excited to hear that, in the medical field, light is being used as treatment - for example, a light focused on the forehead to stimulate glandular function seems to show positive results in the treatment of depression. I am sure that this is still being researched and studies are in progress to induce the same response using "gong" sounds for healing. There seems to be a reawakened awareness of the power of sound to balance the systems of the body by providing a musical sound stimulus to which the body can "resonate" to restore itself to health - to achieve that state of being **sound both in mind and body.** Anyone who has been lucky enough to feel the full physical effect of a large gong sounding in close proximity, will know what I mean when I suggest that we are powerless to escape such "sound medicine".

I have recently heard of a case where medical men have pronounced a death sentence on a brain tumour patient, giving her six months to live, even if subjecting herself to surgery, which was refused. Gong sound treatment was used and the tumour has shrunk in a most dramatic way - hopefully with continued treatment it will disappear altogether. Right now a series of experiments is being devised to verify these healing claims medically. There is a pressing need for recognition of music's potential healing role in the medical world so that music therapists can work with patients in a medical setting without fear of being "cast out" for want of registration with the Medical and Dental Council.

Convincing the scientifically-minded can sometimes be very difficult, as a process of verifying results demands that a result be predictable and in so many cases it would not be possible to prove or to repeat a music therapy result.

One can prove that, for instance, giving music stimuli to one section of a class and not to the other, results in the group receiving the music progressing more rapidly in certain spheres. But how can I start to prove that it was really the **music** that helped an individual to **speak**?

It seems that **timbre** plays a most important role in affecting the listening subject and that scales and intervals hold hidden meanings for the inner listener. The overtone quality of sound can make certain music very difficult to listen to in a state of disease. The problem of even mentioning such examples to a host of musicians, is that this response-expectation is filled with opportunities for contention - as "we" would be far harder to work with in music therapy than the patient or client whose musical life may be far less complicated and not filled with so much critical response to sound. **Our responses are so much an outcome of our musical history.** The music therapist's task is to find exactly the right music at the right time and, obviously, the better the therapist's musical background, the greater his chances of fulfilling this goal.

The aim in choosing music for use in therapy is to **meet the client in music** - to find music that accurately reflects how the client is feeling at that moment and to continue using that particular music only so long as it remains a reflection of his feelings.

**Then** the music must change so as to be beneficial to the client. To illustrate this point, I must mention that the music therapist does not play "bright, happy music" to help someone who is depressed feel better. Rather, deep dark tones and sombre symphonies would be chosen - to touch that part of the patient that causes or aggravates his ill-health. What is usually observed, is that if the criterion for choosing such music has been met, the client recognizes that his inner state has been acknowledged and then movement away from his discomfort or disease becomes possible.

To get back to the music therapy session - whether on a one-to-one basis or in a group situation, the choice of instrument that the client makes, tells the therapist something of the patient's inner world and of his self-image. Some instruments have greater status in the group, notably the larger drums and deeper-voiced instruments. Not only do these instruments offer a special physical satisfaction in the playing but they often take a leading rhythmic role in the group and give the player a certain control in the musical situation.

The drum speaks with a sort of primaeval voice and while we may try to distance ourselves from that in our own musical sophistication, we could probably all gain insight into our own inner states through allowing ourselves into such a basic musical pleasure as to be free to beat upon a large resonant bass drum without being criticized on the basis of performance skill or rhythmic inventiveness.

In music therapy, the use of question and answer in musical terms and then a move towards making music together, requires a high degree of listening and interpretation on the part of the music therapist. This ability to give music to the client which has meaning for him, is what we call "meeting the music person" - that something inside which resonates to sound without words - and somehow, if the music is well-chosen, that "music person" responds as perhaps never before to any other approach. We see this phenomenon most specifically in clients with the worst possible problems to overcome either physical or mental disablement.

Somehow, the combination of the music and the real meeting between client and therapist can trigger healing within and lead to change in the inner state, which then flows into other areas of the client's activity, resulting in possible acceptance of his present state (as in the case of someone terminally ill) or, in a remedial educational setting, development in seemingly unrelated spheres.

I would like to suggest that **greater flexibility in the experience of rhythm could lead us to a more open approach to other viewpoints and attitudes.** Perhaps in the educational field, at every level, we should be aware that we have the opportunity to extend our students and scholars in this way. Similarly, physically, our inability to move to rhythm or to express in dance may be inhibiting our chances to move mentally and spiritually towards a greater experience of our world. While none of us are exactly alike, you will recognize this rhythmic inhibition in people that you know - this inflexibility.

I have had the opportunity of working with children with learning disabilities. By allowing these children to move to music and to experience rhythmic activities, their problems in certain areas of learning become apparent - in their inability to clap in time with a given beat or to echo short rhythmic phrases, among other things. It is as if we can diagnose potential learning problems by recognizing that a child is not responding normally in the music group. Teachers have long seen these responses but may not have been seeking musical solutions. We tend to accept that if "little Johnny" is not so bright at reading, then he isn't born to shine elsewhere either. The music period is exactly where he should be helped to come into his own, to succeed at all costs and to raise his self-esteem and his position within his peer-group, through careful handling by his music teacher.

He should be challenged to improve his skills vocally and physically through movement and through playing musical instruments so that he can succeed while making a meaningful contribution to the music making. I have seen this work, time and again. Even with large groups of children, at least one activity can be structured to help those within the group who need extra help.

Children who have not learned to flex their voices and who drone away and land up being asked to keep quiet when their class sings, deserve some extra attention from their music teacher, as it could transform their lives - to say nothing of those around them! Using the music therapy principle of meeting the child where he is, the teacher should find the pitch at which he is droning away. Time alone with the child - even only two minutes regularly at the end of a lesson, when the child can start to hear for himself just where his voice is pitched, can lead to his being able to change that pitch gradually, until he is able to pitch correctly at will - if his teacher is prepared to work with him towards this goal. I suggest that, as musicians, the greatest gift we have to offer is teaching others to listen, whether we be musicologists, performers or teachers. We should remind ourselves too to refresh our listening skills and to change our listening stance occasionally. We should not only be hearing the music but we should be listening to each other and to ourselves and to the cosmos.

So, where is the dividing line between music teaching and music therapy?

I believe that as we go forward into this decade, we shall see the boundaries blurring and a greater interaction between teachers of music and music therapists - so that more people can reap the benefits which can be theirs through experiencing more music both at school and in daily life.

We have seen music take a back seat for too long. Now it is time to wake up to all the possibilities for utilizing music to improve our communication, our education and our community.

# DIE RGN SE NAVORSING OOR MUSIEKOPVOEDING

**Sarita Hauptfleisch**

**Raad vir Geesteswetenskaplike Navorsing, Pretoria**

*"This is the luxury of music. It touches every key of memory and stirs all the hidden springs of sorrow and of joy. I love it for what it makes me forget, and for what it makes me remember."*

Hoekom word hierdie musiekopvoederskongres gehou? Waarom kom honderde mense byeen om van die waarom, wat en hoe van musiekopvoeding te leer? Wat wil ons eintlik daarmee bereik?

My antwoord op hierdie vrae sou wees dat ons 'n gemeenskap wil kweek waarin elke individu hom met die woorde van Belle Brittain, wat ek so pas aangehaal het, vereenselwig. Ons wil 'n breë gemeenskap kweek waarin musiekwaardering en -beoefening iets alledaags, iets vanselfsprekends is. Ons wil musiek gebruik om fasette in mense te ontsluit wat andersins onbenut sou bly. Ons wil, deur middel van musiek, Suid-Afrikaners se begrip van hulle plek in die wêreld bevorder.

Een van die tegnieke wat ons aanwend om musiek tot sy reg te laat kom, is verpligte musiekopvoeding op skool. Maar slaag hierdie musiekopvoeding in sy doel? Oënskynlik nie.

Daarom sal ek in my referaat aandag gee aan:

- die kommer oor die gehalte van musiekopvoeding in Suid-Afrika,
- wat die Raad vir Geesteswetenskaplike Navorsing (RGN) met sy navorsing in hierdie verband beoog en
- wat die navorsing behels.

**Firstly then, the concern about the state of music education in South Africa.**

This concern has existed for some time. Already in 1984 the Commission of Inquiry into the Promotion of the Creative Arts (Schutte Commission) came to the following conclusions:

*"The lack of planning as far as the teaching of music at schools is concerned results for example in large shortcomings as regards music classes. In spite of the fact that there are syllabuses that are accepted by all the provincial educational bodies, not much comes of this in practice (especially in secondary schools in the Transvaal). This is mainly the result of a negative attitude towards this type of education and of the fact that the class often has to be given by a class teacher (especially in primary school) who knows very little about music"* (Report 1984 : 49).

Furthermore:

*"The training of professional musicians is not planned with vision. What happens is that the training strategies are determined in a one-sided mannèr. Where the emphasis falls on individual piano lessons in a province, mainly piano teachers are trained. The children receive piano tuition and in this way the cycle is continued"* (Report 1984 : 49).

In the light of these conclusions the Commission made the following recommendation:

*"A scientific evaluation study of the results of systems of music education in use in South Africa should be carried out as a matter of urgency"* (Recommendation 6.3.3.6).

In 1986 Prof. Attie van der Walt, then Head of the Music Department of the Potchefstroom University for Christian Higher Education, submitted the findings and recommendations of the Schutte Commission to the Committee of Heads of University Music Departments (CHUM). These recommendations, as well as the socio-economical situation in the Republic of South Africa, motivated CHUM to request the HSRC to conduct research into the position of music in South Africa. CHUM wished to achieve more effective tertiary music education, accompanied by rationalisation. I quote from the CHUM secretary's letter:

*"Trouens, dit is ook vir KHUM duidelik dat die teenswoordige situasie, sonder ingrypende hervormings, afstuur op ernstige probleme wat uiters negatiewe gevolge kan hê vir 'n belangrike bestanddeel van ons geestelike en kulturele bestaan."*

Uit vele ander oorde het soortgelyke uitsprake en navorsingsbevindinge oor die stand van musiekopvoeding gekom. Mnr. Josua Loots beskryf byvoorbeeld in Februarie 1990 die volgende probleme in skole van die Departement van Onderwys en Opleiding:

- *"stelselmatige verminderings van onderwystyd in klasmusiek by sekondêre skole en in die strukture van die senior en primêre onderwysdiploma-sillabusse by onderwyskolleges;*
- *die nie-beskikbaarheid van vakinspektoraat by enige van die agt streke van hierdie Departement;*
- *die moontlike verdere afskaling van bestaande poste vir die vormende vakke as gevolg van rasionalisasie van die staatsdiens."*

'n Mens kom tot die gevolgtrekking dat die kommer oor die gehalte van musiekopvoeding in Suid-Afrika wydverspreid en geregverdig is.

**Wat beoog die RGN met sy navorsing oor musiekopvoeding?**

Owing to the urgency of the matter the main objectives of the research are to devise both short-term and long-term strategies to optimize the effectiveness of music education in South African schools across the board, and to initiate the implementation of short-term strategies, wherever possible.

Philosophical consensus regarding music education will be reflected in strategies for the improvement of music education in schools, in strategies for the improvement of the training of music teachers, in strategies to change policies regarding music education, as well as in strategies to market music and music education to diverse target groups such as policy-makers and the public.

The HSRC strives to serve South African society as a whole, rather than any sectional interests. It is committed to scientific integrity, reasonableness and honesty. This implies that the research methodology of this research program is open to discussion and that alternative ways of approaching various problems are continually considered.

The research does not pretend to generate final answers to the problems encountered in music education in South-Africa. It should rather be seen as the start of an ongoing process of reflection, evaluation, communication and adaptation. As life changes, as music changes, as the needs of individuals change, music education must also change.

**How does the HSRC conduct its research into music education?**

The research was initiated in 1987 when Prof. Attie van der Walt was appointed as a guest researcher of the Institute for Research into Language and the Arts. He commenced with the formulation of a rationale, principles and objectives for music education in South Africa.

The HSRC soon decided to appoint an Advisory Committee for the research and, after extensive negotiation with the educational authorities, the members of the Committee were appointed and the first meeting held in September 1988. The various Education Departments, CHUM, the HSRC, the Musicological Society of Southern Africa, the Southern African Music Educators' Society and the South African Society of Music Teachers are represented on the Committee. A number of additional experts have also been invited to serve in a personal capacity. The main function of the Advisory Committee is to give advice regarding research priorities, the field of research and the time schedule of the research program.

Owing to the fact that the research had originally been requested by CHUM, Prof. Bernard van der Linde of UNISA was invited in March 1989 to serve as chairman of the Advisory Committee. During the second meeting of the Committee in August 1989 a proposal to conduct the further research by means of Work Committees was accepted.

Five Work Committees were subsequently appointed to respectively devise strategies regarding music education in schools, the training of music teachers, music education policy, the marketing of music and music education, and the philosophy of music education.

Interaction between the Committees is essential and is being promoted. An HSRC staff member co-ordinates the work and is responsible for liaison between the Committees. All the members of the various Committees have, for example, been invited to comment on Prof. van der Walt's proposed rationale for South African music education.

It has since become evident that the Committee for the Training of Music Teachers should be split into two Committees, namely one for Class Music and Choir-Work and another for Instrumental and Vocal Training, Theoretical Subjects and Aural Training. The last-mentioned committee is at present being constituted.

The composition of the other Committees is simultaneously being re-evaluated. Now that it is clear which nominees are able to serve and research proposals are being received, areas which should be better represented are becoming evident. Further nominations have been accepted and it is expected that some one hundred and fifty individuals will serve on Work Committees.

At the moment the Committee for the State of Music Education in the Schools is paying attention to the formal situation in the schools of

BEST COPY AVAILABLE

the various Education Departments, as well as to the end results of class music education

The Committees for the Training of Music Teachers will deal with ideal and actual entrance qualifications for the various tertiary courses in music, the ideal and actual training and any related problems. The practical needs of music education in the schools, as well as the academic needs of the various tertiary institutions, will be considered in an evaluation of the number and contents of present courses. If necessary, new courses will be designed. Attention will also be given to in-service training, continued training and the accreditation of existing courses.

The Committee for Music Education Policy will study relevant legislature, educational structures and financing and will formulate a fundamental approach regarding a possible ideal music education program in South Africa.

The Marketing Committee will devise strategies to market music and music education to groups such as policy-makers, school principals and the public.

The Philosophy Committee will try to establish philosophical consensus and differences on such matters as the relationship between culture, music and music education and the music which should be included in school curricula.

The Work Committees are regarded as pools of expertise. As the research progresses, members of the Committees can play varying roles. Work done through correspondence can be enhanced by meetings of members of a Committee in a specific area or meetings on specific aspects of a Committee's work. The HSRC will, unfortunately, not be able to finance a great number of meetings by full Committees.

The Work Committees are futhermore regarded as circles and not as hierarchical pyramids. In comparison to pyramids, circles have more points of contact with their environment. Individuals within circles are regarded as equals. The flat structure of the circle encourages the sharing of information, the formulating of possibilities and the valuing of human beings. Effective circles are characterized by openness, warmth and responsiveness to individuals.

The function of the chairmen and management committees of the Work Committees is therefore to facilitate and stimulate the sharing of ideas. The emphasis is on the consolidation of varying opinions. There is a continual flow of information between each management committee and the members of its Work Committee. The committees try to reach consensus instead of putting matters to the vote.

The committees draft their own research proposals, without being prescribed to by the HSRC. However, the draft proposals have to be submitted to the HSRC for methodological approval. The HSRC infrastructure assists with information services, computer services, technical services, research methodology and statistical advice. Finances are allocated to the respective Committees on the grounds of research proposals and draft budgets.

Preliminary reports have to be submitted by the Work Committees in June 1990, in order to serve before the Advisory Committee in July 1990. Further reports will be drafted six-monthly. In the last stage of the program the various strategies will be consolidated in a final report, which will serve before the Advisory Committee in March 1992. This report will be submitted to policy-makers, CHUM and other parties involved in music education. The implementation of the research findings is encouraged by involving the respective parties throughout the program.

Om saam te vat:

Musiekopvoeding in Suid-Afrikaanse skole is in 'n oorlewingstryd gewikkel.

Die RGN beoog om 'n pakket strategieë te ontwikkel om musiekopvoeding op gekoördineerde wyse te begin verbeter.

Die navorsing word uitgevoer deur werkkomitees wat soveel moontlik belanghebbendes betrek.

Daar word vertrou dat die navorsing die begin sal wees van 'n proses waardeur musiekopvoeding al meer tot sy reg sal kom. Die uiteindelike doel van die navorsing is om Suid-Afrikaners se lewenskwaliteit te verhoog.

Soos wat die Suid-Afrikaanse Koorvereniging goed weet:

*"Vrees niet waar weerklinkt het lied, slechte mensen zingen niet."*

## VERWYSINGS

LOOTS, J.J.G. 1990. *Werkkomitee vir die stand van musiek in skole: konsep-navorsingsvoorstelle.* Pretoria : DOO. (Ongepubliseerd)

*REPORT OF THE COMMISSION OF INQUIRY INTO THE PROMOTION OF THE CREATIVE ARTS.* 1984. Pretoria : Government.

# DIE JUNIORKOOR: DEMONSTRASIELESING

**Mariana le Roux**

**Onderwyskollege Goudstad, Johannesburg**

## 1. INLEIDING

In die eerste drie skooljare is die kinders in hul mees ontvanklike stadium. Juffrou is vir hulle alles. Hoe sy praat of sing of dinge doen, is vir hulle die ideale voorbeeld om amper slaafs na te volg. Soos wat sy sing en haar mondvorm of gesigsuitdrukking verander, so doen hulle dit spontaan na. Haar entoesiasme en liefde vir sang word sonder enige probleme oorgeneem. Haar vermoëns word nie betwyfel nie en sy kan die kinders na haar hand vorm. Dit maak die verantwoordelikheid van die koorleidster van 'n juniorkoor soveel groter, en daarom is dit ook noodsaaklik dat sy die nodige kennis en toerusting vir haar taak sal hê.

Vir die jong leerlinge kan die vreugde van koorsang, 'n aangename koorgees en die belewing van die besondere dissipline wat enige koor vereis, van groot opvoedkundige waarde wees. Hulle word dus nie net aan musikale ontwikkeling blootgestel nie, maar binne die groepsbelewing kry die skaam outjies geleentheid om te ontdooi en die oormoedige outjies om hulle uit te leef, maar binne perke en nie ten koste van ander nie. Almal kry dus 'n gelyke kans en saam streef hulle, onder leiding van die koorleidster, na 'n mooi en bevredigende koorklank. Hulle leer hoe om só te sing dat oupa en ouma agter in die saal ook kan hoor wat hulle sing. Hulle leer ook hoe om te sing sodat hulle aan die applous kan hoor dat almal dit geniet het om na hulle te luister.

It all started one special morning when the principal commanded *"Miss so and so, will you please start a Junior Choir? We want to sing in the State Theatre as soon as possible..."* Perhaps that is the reason why you are reading this paper. In other cases it may be that you really love to sing, but don't know where to start and what to do

Others may be interested because they fear that the principal may one day wake up with the idea of a host of singing junior angels with them in command. Whatever the case may be, let us start from the very beginning. What I am aiming at, is not to give you a magic formula for junior choirs, but to let the ideas of successful junior choir leaders come to you, for you to apply in your own situation and with your own individual personality. We can't duplicate one another's results, but we can learn from one another's methods.

## 2. GET THE IDEA

To sing is to give of my innermost being. My voice is a very special gift from God. It is an expressive medium given to me in the first place to praise Him, to thank Him and to express my love and devotion to Him Who made me as His instrument of love and peace in this world. When the choir leader starts getting this basic idea, her whole attitude will convey this message to the group. It will help them to relax, to surrender and to forget about negative feelings. Through experiencing the thrill of harmony and the blending of voices one becomes released from the barriers in communication. Choir singing becomes a bridge - not only between individuals, but also between different cultures. Through singing each other's songs, and songs from different style periods, we learn to appreciate the immense variety of God's mankind. Choir singing can be a most satisfying aesthetic experience for young and old, so why not start when pupils are still very young?

Wanneer 'n koorleidster 'n begeleidster het wat dieselfde begeestering ten opsigte van koorsang ervaar en sy boonop met gemak en bekwaamheid kan begelei, maak hulle saam 'n wenspan uit. Veral by die juniorkoor is dit van groot belang om wel 'n begeleidster te hê, aangesien die kinders nog onervare is en beslis klavierondersteuning nodig het. Dit gee vir hulle 'n gevoel van veiligheid en help om die gehoor- en intonasievermoë te versterk. Die begeleidster is nie net vir die koorleidster vir morele en musikale steun van onskatbare waarde nie, maar kan ook met die organisatoriese en dissiplinêre aspekte van groot hulp wees. Hierin kan beide egter ook sterk steun op die bystand van 'n gewillige

ouerkomitee, wat saamgestel word sodra die kooroudisies afgehandel en die koor amptelik deur die hoof op die been gebring is. Die skoolhoof is die trotse "vader" van die kleinspan se koor en sal enigiets doen om hulle gelukkig te maak. Hy het immers hulle "geboorte" aangevra!

## 3. WHERE DO WE START?

On a fixed date at the end of the year, auditions are held for Grade 1, Grade 2 and Standard 1 pupils who are anxious to sing in the junior choir and are recommended by the class teacher. She knows whether they can concentrate and what their general abilities are. In the beginning of the next year the selected group may be tested again, as well as new pupils who really want to join the choir. Pupils who were unsuccessful must be handled very tactfully and their names should be written on a special waiting list. If possible, they should get individual attention from time to time through the year, and be given a second chance during the next auditions. It is important to write down the necessary detail of every pupil and never to let anyone feel inferior because of not being accepted in the choir. This may result in a negative attitude towards choir singing as well as singing in general for the rest of their lives.

## 4. HOE OEFEN ONS?

### 4.1 Ontspan en oefen om die asem te beheer

By die juniorkoor is daar nie sprake van formele stemoefening nie. Stemoefening geskied deur middel van nabootsing en assosiasie. Die koorleidster dink haar in in die verbeeldingswêreld van haar groep en kom gou agter hoe om haar doel te bereik.

### 4.2 Resonans, stemplasing en mondvorming

Oefeninge word gedoen om beter resonans, korrekte stemplasing en eenvormige mondvorming te verkry.

### 4.3 Eenvoudige stemoefeninge en lekkersing-begin

Begin met dit wat bekend is, wat die kinders onmiddellik kan geniet en wat aan hulle 'n prestasiegevoel kan gee.

### 4.4 Die aanleer van 'n nuwe lied

Hou die kinders se vermoëns en belangstelling in gedagte, sonder om hulle van nuwe uitdagings te weerhou.

### 4.5 Watter liedere kan ons sing?

- Kies gegradeerde liedere wat binne die leefwêreld, belangstellingsveld en vermoë van die kleiner kind val, ook wat die toonomvang, ritmiek en vertolkingsvereistes betref.
- Benewens eenvoudige gewyde, vaderlands- en volksliedere, hou die kinders van "liedere wat 'n storie vertel".
- Bruikbare liedere vir die juniorkoor is liedere
  - met nabootsing
  - oor diere en dieregeluide
  - met baie verbeelding
  - wat met aksies uitgevoer kan word
  - wat hoofsaaklik eenstemmig uitgevoer word (verdeling van stemme kan wel plaasvind wanneer die leerlinge se gehoor en musikaliteit goed begin ontwikkel het).

### 4.6 Hoe sluit ons die oefening af?

Die oefening word afgesluit met 'n bekende lied wat enkele byvoegings bykry, asook die heel eerste lied vir 'n gevoel van voltooiing.

## 5. WHAT IS THE EDUCATIONAL VALUE OF PERFORMANCES?

Performances inspire, give confidence and a feeling of belonging, satisfy the parents, are occasions of evaluation, and give all the participants the opportunity to experience the privilege of giving their utmost and enjoying it!

## 6. LYS VAN AANBEVOLE BUNDELS VIR JUNIORKORE

BASTIEN, J. *Popular Christmas Songs*. California : Neil A. Kjos.
DU PREEZ, J. *Kom ons speel en sing saam*. Pretoria : Van Schaik.
GRUBER, G. *Kindertjies sing Toerala-Toerala*. Parow : NASOU.
HARTMAN, A.C. (RED.) *FAK-Sangbundel*. Johannesburg : FAK.
HEIBERG, D. & DU PLESSIS, H. *Wysies en deuntjies vir meisies en seuntjies*. Johannesburg : FAK.
KROMHOUT, J. *Kinderliedjies*. Pretoria : Van Schaik.
KROMHOUT, J. *Kinderwysies*. Pretoria : Van Schaik.
LAMPRECHT, F. *Liedjies vir klein mensies*. Pretoria : Van Schaik.
LOHANN, C. & VAN WYK, A. *MER Verseboek*. Pretoria : Juventus.
MALAN, P. & PIENAAR, R. *Sing Saam Speel Saam*. Boek 1. Johannesburg : Juta.
MCLACHLAN, P. *Sing en speel*. Parow : NASOU.
PIENAAR, R. *Ons kleinste maatjies sing*. Johannesburg : McGraw-Hill.
PRETORIUS, S.M. *Suid-Afrika Sing!* Deel 1. Dietse Kultuur-Boekhandel.
RAATS, E. *Kristalklanke 1*. Johannesburg : DALRO.
RUDOLPH, A. *Kinderliedjies*. Johannesburg : Brigadiers.
RUDOLPH, A. *Nuwe liedjies vir almal*. Pretoria : Voortrekker.
RUDOLPH, A. *Sing, maats*. Johannesburg : Gallo.
SPIETHOFF, W. *Afrikaanse Sangblommetjies*. Band 1 en 2. Athena : Boosey & Hawkes.
VAN DER WATEREN, H. *Tiloedelie en ander liedjies vir die Laerskool*. Potchefstroom : Onderwyskollege Potchefstroom.
VILJOEN, W. *Kinders sing die Skepping*. Pretoria : N.G. Kerk.
WHITTAKER, WISEMANN & WISHART. *Sixty songs for little children Vol 1-3*. Oxford : Oxford University.

# TRADITIONAL MUSIC IN NAMIBIA WITH SPECIAL REFERENCE TO AN ONGOING RESEARCH PROJECT CALLED "TRADITIONAL NAMIBIAN SONGS FOR SCHOOLS AND COMMUNITIES"

**Pieter Roos, D.Phil.**

**Windhoek Conservatoire**

## 1. INTRODUCTION

Of the world's continental music areas, Namibia's music is perhaps among those less explored and researched, especially on the African continent.

Indeed, very little is known from before the nineteenth century of our country known today as the Republic of Namibia, even less about the music of that time.

According to Norborg's (1987 : 15,16) historical outline of Namibia:

*"There is very little information from before the nineteenth century about the country known today as Namibia. Khoisan-speaking peoples were at one time the only inhabitants and were spread all over the country. The Nukhoe differ somatically from the San and the Khoekhoe, and it is possible that they once lived independent of these peoples and had a language of their own. However, having been associated for centuries with the Nama as their servants or slaves, they have completely adopted the Nama language. Most of the Namibian Bantu, such as the Ambo and the Herero (including the Himba), probably arrived several hundred years ago, whereas some ethnic groups, such as the Mbukushu, migrated into the country only in the first half of the nineteenth century. The arrival of the Bantu led to conflicts between them and the Khoisan-speaking peoples, and many San were displaced or forced into servitude.*

*The Portuguese visited the coastal area in 1484 and 1486, but with few exceptions the Europeans showed little interest in the country until the latter half of the eighteenth century. Between 1760 and 1800, however, several hunters, traders, and explorers travelled through parts of the country, and in the nineteenth century English, Finnish, and German missionary societies started to work there. About the beginning of the nineteenth century groups of South African Khoekhoe crossed the Orange River and settled in southern and western Namaland. They became known to the Nama, who were led by the chiefs of an Orlam group. The so-called Afrikaners, with which they were in alliance, were at war with one another. In the years 1884 and 1885 most of the country known today as Namibia was brought under German suzerainty as a protectorate called South West Africa, and Windhoek was decided upon as the capital in order to serve as a wedge between the fighting peoples. In 1903 one of the Nama ethnic groups attempted to free itself from German rule, and in 1904 most Nama groups as well as the Herero rose in rebellion. The war lasted until 1907 and ended in German victory. Then World War I broke out in 1914 and the Germans were defeated by troops from the Union of South Africa.*

*In 1920 South West Africa was mandated to the Union of South Africa under the supervision of the League of Nations. After the demise of the League of Nations the Union government refused to place the territory under a United Nations trusteeship. A request that South West Africa be incorporated in the Union was refused by the United Nations in 1946, but South Africa continued to administer the territory and made the association of the two countries even closer. Debates on the future of the mandate continued in the United Nations, and in 1966 the General Assembly voted to end South Africa's mandate. This resolution had no effect, however. ...In 1968 the General Assembly of the United Nations adopted a resolution sponsored by African and Asian members to rename the territory Namibia."*

On 21 March 1990 the territory became independent as the Republic of Namibia with Mr Sam Nujoma as the first president.

## 2. THE PRESENT-DAY SITUATION

From the very brief and inadequate description of Roos and Marais (1916 : 51-58) of a Nama reed flute dance in 1762 in their report to Governor Rijk Tulbach, up to the in-depth research of Frikkie Strydom (1983) on the music of the Rehoboth Basters and Ake Norborg (1987) on the music instruments of Namibia, 225 years have elapsed.

Do we have an approximately representative transcribed collection of the traditional music of all our peoples? Do we have a proper ethnomusicological design based on the approach of *"seeking out the values given to the music by the culture it inhabits"* (Drummond 1988 : 54)? Have we developed a comparative world-view perspective, based upon a *"network of relationships that bind the musical cultures of the world"* (Nketia 1988 : 99)? What about the danger of extinction (Roos 1986 : 36)?

The answers to these relevant questions about our traditional musics cannot be satisfactorily answered in the positive because, in my opinion, we have only now reached the stage from where concentrated efforts, initiated by our own experts, can be lodged, officially and in national capacity.

Furthermore, it is a fact that many characteristics of Namibian musics are in a way similar to those of South Africa. It also *"...embodies views of human relationships, with the emphasis on the balance between the individual and the group, the dead and the living, authority and subordination, self- and group expression; the 'people-centredness' of music being its main pivot"* (Grové 1990 : 12).

Nevertheless, it is also true that the musics of our various cultures: Ovambos, Damaras, Hereros, Kavangos, Whites, Namas, Coloureds, Caprivians, Bushmen, Rehoboth Basters and Tswanas, differ to a great extent. These differences must still be addressed and studied on the three analytic levels Alan Merriam (1964 : 32) has provided - *"conceptualisation about music, behaviour in relation to music, and music sound itself"*

Many reasons why things are what they are at present can be presented. But I think that the following remarks might be useful for consideration and provocative thought:

a. A relatively small and diverse population spread out in a vast country of unique geographical contrasts renders a problem of cultural interaction and communication.
b. Cross-cultural borrowing between the various peoples is especially noticeable in their religious music, nevertheless.
c. Acculturation between black and white cultures could contribute to the present unsatisfactory situation. The new policy of reconciliation, however, creates mutual respect for the music of all our different peoples.
d. Past political struggles could also be regarded as responsible for a lack of understanding of the importance of the music cultures of our peoples.
e. The shortage of skilled, trained and interested musicians who can be contracted for the demanding task of transcription and field research, is an inhibiting factor.
f. The lack of necessary funding to undertake ongoing long-term field research projects is suppressing the enthusiasm for the cause of preserving our national heritage.
g. The influences of the mass media as portrayed by popular music through radio and television - an inescapable daily commodity - create identification problems for especially our youth.

These rather discouraging circumstances did not stand in the way of the national Study Committee Music (SCM) to, in a humble way, do its utmost to get the ball rolling. Under the title *Traditional Songs for Schools* (TSS), a research project was officially approved at the beginning of 1987.

The fact that original ethnic musics are still available for field research and transcription, that oral transmission is still in many cases the only means of linking the past with the present, and the imminent danger that some of this particular cultural heritage might become extinct, compelled the SCM to undertake the task of selecting and transcribing traditional songs for use in schools and communities.

## 3. TRADITIONAL NAMIBIAN SONGS FOR SCHOOLS AND COMMUNITIES

In a paper read at the XVIIIth ISME International Conference at Canberra, 1988, I reported the following to the international audience regarding the above-mentioned research project:

"*The general aim of the SCM is to collect as many traditional songs of all the various language groups and cultures as possible; to transcribe them, and subsequently to make them freely available for practical use in schools and in the community.*" In order to achieve these aims, the following objectives were formulated:

- To activate the educational authorities of all language groups to take part in this undertaking. Their participation would imply the positive support and the acceptance of certain financial implications.
- To obtain sufficient financial support from the National Government, based on the recommendations of the Cabinet Committee for Research Priorities, in order to complete the project.
- To seek the collaboration of the SWABC-TV (now NBC), especially their permission to dub from the existing sources in their possession.
- To eventually appoint trained musicians to assist in the task of transcribing the selected material.
- To collaborate with linguists of the various language groups in order to obtain correct phonetical texts and background settings.
- To task members of the SCM with full responsibility for the final selection of the contents, as well as the final editing and preparation for publishing.

At this point it is necessary to present very briefly the opinions of specialists on the meanings of, and narrow differences between folk-music, indigenous music, traditional music and ethnomusicology, and to provide a short characterization of West African music.

### 3.1 Folk-music

According to Wachsmann (1980 : 693) the term "folk-music" is ambiguous with different meanings and shades of meanings. Nevertheless, the International Folk Music Council (IFMC) has attempted to define the term as follows: *"Folk music is the product of a musical tradition that has been evolved through the process of oral transmission. The factors that shape the tradition are (i) continuity that links the present with the past; (ii) variation which springs from the creative impulse of the individual or the group; and (iii) selection by the community which determines the form or forms in which the music survives. The term can be applied to music that has been evolved from rudimentary beginnings by a community uninfluenced by popular and art music, and it can likewise be applied to music which has originated with an individual composer and has subsequently been absorbed into the unwritten tradition of a community. The term does not cover composed popular music that has been taken over ready-made by a community and remains unchanged, for it is the re-fashioning and recreation of the music by the community that gives it its folk character."*

In addition to the above-mentioned factors, Wachsmann concluded that the concept of folk-music as a music with its own stylistic identity has become dependent on many additional different factors, the main ones being:

(i) The modern American view of folk-music;
(ii) The marxist philosophy of the supremacy of socialized man;
(iii) The hypothesis of ethnomusicology;
(iv) The modern technology for dissemination of music;
(v) Analysis by computer and melograph.

## 3.2 Indigenous music

On the other hand, Blacking et al. (1982 : 265) is convinced that "...*there is art in most African traditions and by no means is all music shared by everyone in the society*". He argues that: "*All music is folk music, in the sense that music cannot be transmitted or have meaning without association between people. And all music is art music, in the sense that it is humanly organized sound, and that its structures are not arbitrary but reflect the organization of the societies, cultures and minds of its creators.*"

The term "indigenous music" becomes for Blacking et al. the most suitable, because each of these musics should be viewed as "*self-contained and logically interrelated with the social and cultural organization of the people who make the music.*"

## 3.3 Traditional music

Another approach is provided by Kubik (1987 : 2). He argues that it is more appropriate to speak of musical traditions, covering musical types of diverse historical backgrounds, rather than to adhere to the popular dichotomy of traditional versus modern. Furthermore, traditions are handed down. Although a new type of music invented by someone is at that point in time not yet a tradition, it becomes so from the moment that others imitate it and carry it on.

## 3.4 Ethnomusicology

Ethnomusicology, according to Krader (1980 : 275) "...*is concerned primarily with living music (and musical instruments and dance) or oral tradition, outside the limits of urban European art music. As such it becomes then the study of traditional music, i.e. music that is transmitted orally, not by writing, and which is always in flux.*" Many of the basic goals of ethnomusicology have been set forth by Marcel-Dubois (1965 : 39): "*It studies living musics, it envisages musical practices in their widest scope; its first criterion is to address itself to the phenomena of oral tradition. It tries to replace the facts of music in their socio-cultural context, to situate them in the thinking* *actions and structures of a human group and to determine the reciprocal influences of the one on the other across several groups of individuals of analogues of dissimilar cultural level and technical milieu."*

### 3.5 Characterization of West African music

The deeper the SCM went into assessing the listening material, the more it became convinced that Merriam's characterization (1973 : 81) of West African music bears a strong and applicable reference to our own. These characteristics are: "...*multiple metre, the simultaneous use of two or more metres; off-beat phrasing of melodic accents, temporal displacement of the melodic phrase, to the usual extent of a half beat; dominance of percussion, the prime importance accorded rhythm-making instruments; metronome sense, the habit of conceiving any music as structured along a theoretical framework of beats regularly spaced in time whether or not the beats are expressed in actual melodic or percussion tones; and the overlapping call-and-response pattern, in which leader(s) and chorus alternate musical phrases which overlap where one leaves off and the other begins*".

### 3.6 Vocal dominance

Considering the above-mentioned attempts to define, explain and clarify, it became evident to the SCM that the point of departure for our project and in our specific situation must also be the oral transmission of oral traditions of our various nations. The final decision thus fell on the term **traditional** instead of indigenous, because of the dominant role of songs in this project.

## 4. PROCEDURES

The procedures being applied to this project border sometimes on the extraordinary. Because of the availability of time, resources and funds at the moment, the project will hopefully be completed in five phases, namely:

Phase 1 : Introducing the project to the nation on a national level and activating the various educational authorities to become involved.
Phase 2 : Unlocking all available resources, field recordings included.
Phase 3 : Final selection, evaluation and transcription.
Phase 4 : Final editing and publication.
Phase 5 : Curriculum development.

## 5. RECAPITULATION

With the above-outlined procedures and strategies in mind, the SCM is convinced that:

5.1 The conservation of our national heritage regarding our traditional songs could become part of the basic strata for our entire society (Nettl 1983 : 313).
5.2 The various publications would become a large source for future reference, research and curriculum organisation.
5.3 In featuring the contents of the publications in the various programs of the NBC-TV, such a feedback could help to develop a national pride for what is our own. This could lead to parents and children becoming more sensitive and appreciative towards their own musics. Furthermore, it could also contribute to the freeing of possible "*concealed musical energies*" (Giesler 1986 : 6) in the various regions.
5.4 The extraordinary cost-effectiveness could act as an excellent example of mutual co-operation in the educational field.

## 6. ANTICIPATED WORTH FOR MUSIC EDUCATION

### School music

It is foreseen that *Traditional Songs for Schools* is going to have a considerable effect on the music education as presented in the school context. For the first time in history, Namibia will have its own source of traditional songs to use. By means of standard pedagogical principles, these songs could become indispensible to music educators and curriculum designers, because they would be held in common by all members of our society (Wiora 1957 : 22). All phenomena of life are relevant for music education. Therefore children, as individuals, must experience these songs through active singing. This participation must cultivate a mutual understanding and respect for other children in our multicultural community.

### Traditional instruments

Furthermore, these publications should stimulate a new interest. It is especially foreseen that traditional instruments could be manufactured in bigger quantities in order to have them available in schools.

### Future research

It is also envisaged that these publications, with their special reference to traditional settings and background, could be of immense value to researchers in music education, musicology, ethnomusicology, sociology, anthropology, history, psychology, linguistics, literature, science and choreography.

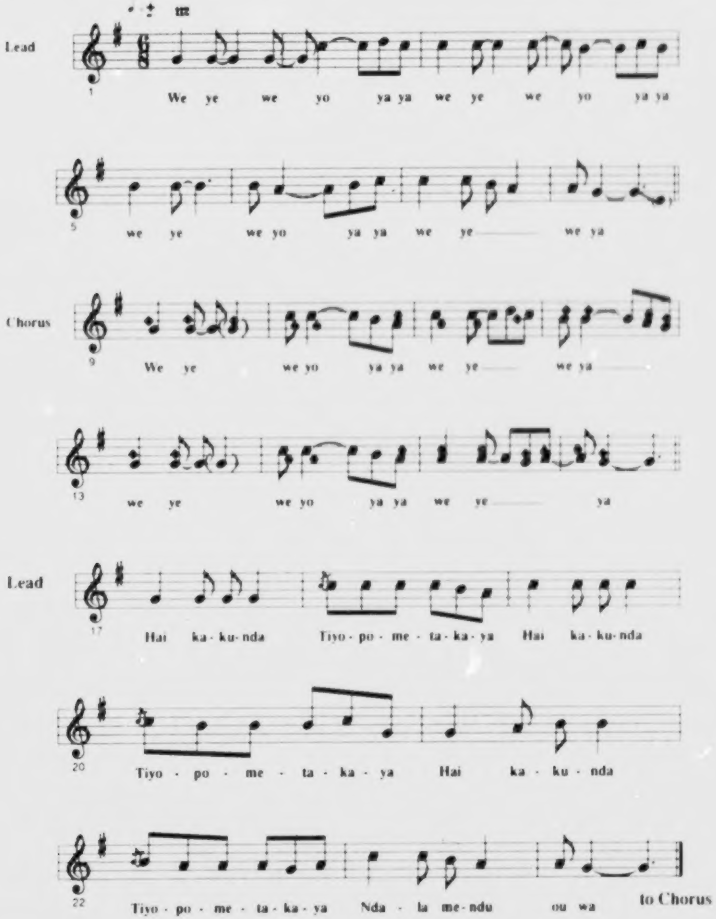
## 7. CONCLUSION

Although the main objective of the SCM has been attended to by way of having a selection of nearly 50 transcribed traditional songs available for the first volume in the series of song-books, certain inevitable strategic and structural changes in the original policy of the SCM are imminent in the near future.

It is now foreseen that the publication should not only contain traditional songs but also a selection of patriotic, religious and popular songs. Broadening the scope and contents of the series may eventually lead to higher usability and perhaps even to greater popularity.

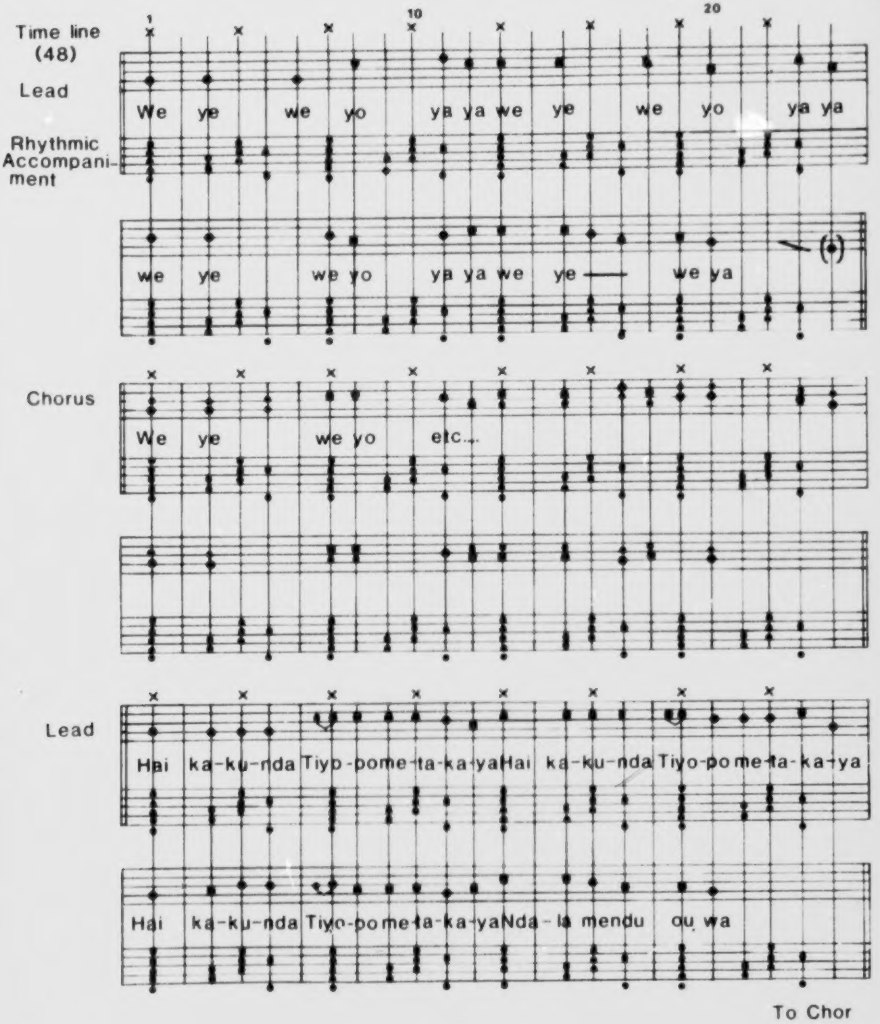
Allow me to pay tribute to the group of people who were and still are willing to serve as members of the SCM and all the contributors acting as transcribers of music and language. A special word of thanks must go to our good friend and chief adviser, Andrew Tracey. His contribution is invaluable.

**FIGURE 1: HAI KAKUNDA TIYOPO (GREETINGS TO TIYOPO)**


Lead
We ye we yo ya ya we ye we yo ya ya
we ye we yo ya ya we ye we ya
Chorus
We ye we yo ya ya we ye we ya
we ye we yo ya ya we ye ya
Lead
Hai ka-ku-nda Tiyo-po-me-ta-ka-ya Hai ka-ku-nda
Tiyo-po-me-ta-ka-ya Hai ka-ku-nda
Tiyo-po-me-ta-ka-ya Nda-la me-ndu ou wa
to Chorus

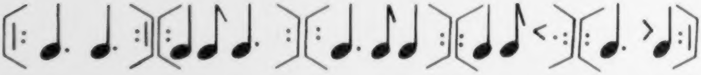
# Hai Kakunda Tiyopo

[Kwanyama Song]


Time line (48)
1
10
20
Lead
We ye we yo ya ya we ye we yo ya ya
Rhythmic Accompaniment
we ye we yo ya ya we ye —— we ya
Chorus
We ye we yo etc...
Lead
Hai ka-ku-nda Tiyo-pome-ta-ka-ya Hai ka-ku-nda Tiyo-po me-ta-ka-ya
Hai ka-ku-nda Tiyo-po me-ta-ka-ya Nda-la mendu ou wa
To Chor

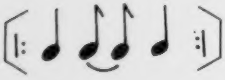
General remarks to **FIGURE 1**:

1. Song from Owambo.
2. Sung in Kwanyama.
3. Transcribed by Ian Roos, lecturer in percussion at the Windhoek Conservatoire.
4. Source: transcription record of the SWABC.
5. Graphic notation as systematized by Andrew Tracey, Director of the International Library of African Music, Rhodes University, Grahamstown, RSA.
6. Small diamonds indicate optional notes which may be selected at random by chorus members.
7. The following rhythmic patterns may also be selected at random as accompaniment by chorus members:

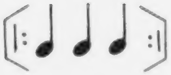


These may be performed as hand clapping, knee slapping, foot stamping or any other form of "body percussion".

Any beat occurring on the fifth quaver of the bar is played fractionally ahead of the strict arithmetic division (i.e. six in the bar). Therefore the figure



or



does not occur in the rhythmic accompaniment.

8 The key of G major is arbitrarily selected for ease of transcription, since the five note scale used corresponds roughly with the first five notes of the major scale. As a result there are no accidentals to complicate the task of the transcriber, or of the person who will subsequently teach the song. It should be noted however that the mediant of the scale (i.e. B) is sung slightly flat as a form of "blues note".

9 There are eight verses, of which only the first two have been transcribed. This is due to the fact that the rest of the words, which dictate the rhythmic and melodic structure of the lead singer, are not available at this stage.

10 This song would often be sung after dinner with a group of friends and probably in a clearing outside under a moonlit sky. It speaks of sending greetings or best wishes to friends not present and also of flowing tears from joyful memories.

## 8. REFERENCES

BLACKING, J.A.R. 1976. *How Musical is Man?* London : Faber and Faber.

BLACKING, J.A.R., KIRBY, P.R., HUSKISSON, Y., RYCROFT, D.K. & JOHNSON, T. 1982. Indigenous musics of South Africa. In: *South African Music Encyclopaedia*. Vol. II. Cape Town : Oxford University.

DRUMMOND, J.D. 1988. The gourmet in the cafeteria. In: *ISME Yearbook* XV.

GIESLER, W. 1986. New perspectives and new tasks. In: *International Journal of Music Education* 8.

GROVÉ, F. 1990. S.A. Music in a sociological perspective. In: *HSRC Bulletin* 2(2).

HOPF, H., HEISE, W. & HELMS, S. 1984. *Lexikon der Musikpädagogik.* Regensburg : Gustav Bosse.

KRADER, B. 1980. Ethnomusicology. In: *The New Grove Dictionary of Music and Musicians.* Vol. 6. London : Macmillan.

KUBIK, G. 1987. *Malawian music: A framework of analysis.* Zomba : University of Malawi.

MARCEL-DUBOIS, C. 1965. L'ethnomusicologie, sa vocation et sa situation. In: *Revue de l'enseignement supérieur* iii.

MERRIAM, A.P. 1964. *The anthropology of music.* Evanston, Illinois : North Western University.

MERRIAM, A.P. 1973. Richard Allan Waterman, 1914-1971. In: *Ethnomusicology* xviii.

NETTL, B. 1983. *The Study of Ethnomusicology.* Chicago : University of Illinois.

NKETIA, J.H.K. 1988. Exploring intercultural dimensions of music in education. In: *ISME Yearbook* XV.

NORBORG, A. 1987. *A Handbook of musical and other sound-producing instruments from Namibia and Botswana.* Stockholm : Musikmuseets skrifter 13.

ROOS, P. & MARAIS, P. 1762. Rapport "Aan den Wel Edelen Gestre. Heere Rijk Tulback..." In: GODÉE MOLSBERGEN, E.C. (ED.) 1916. *Reizen in Zuid-Afrika in de Hollandse Tijd, Tochten naar het Noorden 1686-1806.* Gravenhage : Marthinus Nijhoff.

ROOS, P. 1986. The current state of music in South West Africa/Namibia: An overview. In: *International Journal of Music Education* 7.

ROOS, P. 1988. Traditional Namibian Songs for Schools: A Research Project. In: *ISME Yearbook* XV.

STRYDOM, F.J. 1983. *Die musiek van die Rehoboth-Baster van Suidwes-Afrika.* Stellenbosch : University of Stellenbosch. (Unpublished D.Phil. thesis)

STRYDOM, F.J. 1984. Die musiek van die Rehoboth Basters van Suidwes-Afrika - 'n etnomusikologiese studie. In: *Fasette* 3(1).

WACHMANN, K.P. 1980. Folk music. In: *The New Grove Dictionary of Music and Musicians* Vol. 6. London : Macmillan.

WIORA, W. 1957. *Europäische Volksmusik und abendländische Tonkunst*. Kassel : J.P. Hinnenthal.

# PANEL DISCUSSION:
# PANEELBESPREKING:

# PERSPECTIVES ON MULTICULTURAL MUSIC EDUCATION

# AN AESTHETIC VERSUS A MULTICULTURAL APPROACH TO MUSIC EDUCATION

**Caroline van Niekerk, Ph.D.**

**University of Pretoria**

"*'Aesthetic sensitivity' is one of those often nebulous terms that are bandied about by educators*" (Bessom, Tatarunis & Forcucci 1980 : 23). These authors are some of the few that state clearly the above problem "*in a complex and sometimes slippery area of research and speculation*" (Swanwick 1973 : 285). They then proceed to give a definition of aesthetic sensitivity as "*the ability to perceive and understand the components of an artwork, the handling of those components by the artist (composer), and the interrelationships among them*".

They further divide aesthetic experience into two parts: 1) response to an aesthetic product, which is nonteachable and nonmeasurable, and 2) sensitivity to an aesthetic product, which is both teachable and measurable. This teachable and measurable sensitivity refers to a conceptual approach to music education, very much in vogue in South Africa at present. Once again, though, Bessom and his co-authors (1980 : 25) state clearly, as few others do, that "*Good teachers have always taught concepts, but until the 1970s they did not teach them as the nucleus of music understanding in any substantial, widespread way. Now the aesthetics-centered, concept oriented music program has provided the teacher with the long-needed, broad, musically-intrinsic objective, and the fundamentals of understanding, around which a strong, meaningful curriculum can be built.*"

At this point the question may rightly be raised: why are the above two paragraphs the first under the title *An Aesthetic versus a Multicultural Approach to Music Education?* These two so-called approaches were contrasted as though in opposition to one another, because there is literature which suggests that this is the case. This is chiefly because "*what satisfies the aesthete in one nation has a* *foreign feeling when viewed by a stranger"* (Jones 1949). Many authors before and since Jones have expressed this fact in different ways and we have to beware: *"Stylistic preferences in music are commonly confused with the ability to make aesthetic judgments of music"* (Letts 1973 : 122).

In this paper it is proposed to argue that an aesthetic (conceptual) approach to music education is perfectly compatible with a multicultural (intercultural) approach, and is in fact the best vehicle for multicultural music education. This claim is made despite the very interesting article by David Elliot (1989 : 13), in which he scathingly decries *"our prevailing philosophy of music education (which) advises us to treat music (all music!) as an aesthetic object of contemplation according to eighteenth century standards of taste and sponsorship"*.

The sense in which the term "aesthetic" is used is of vital importance, and it is here suggested that the explanation offered by Malcolm Bessom et al. (see the first two paragraphs) is exceedingly valuable in clarifying this whole issue. Elliot is of course quite right that *"the aesthetic concept of music and music education ought to be approached rather critically"* as should any other concept of music and music education. But his contention that *"the aesthetic concept of music education leads one to separate music from its context of use and production altogether"* itself needs to be approached rather critically, particularly when he continues with a virtual caricature of a *"musical microbiologist: that is, one is directed by the canons of 'aesthetic experience' to place the 'musical object' against a blank background and experience it through a perceptual microscope (i.e. through an attitude that is psychically distanced, disinterested, and only formally empathetic). The goal is a kind of 'immaculate perception' of the isolated musical object (or 'symbol of human feeling')"* (Elliot 1989 : 12). In the sense in which Bessom et al. refer to aesthetic experience, it is far more than "immaculate perception", for measurable and teachable understanding will not result from distanced contemplation, but only from active involvement.

*"For years music teachers spent much of their time trying to teach the 'beauty', 'excitement', 'delight', 'meaning', or 'depth' of various 'classics' in thousands of 'music appreciation' classes"* (Bessom, Tatarunis & Forcucci 1980 : 24). Many music teachers world-wide know from bitter experience that this has not worked, particularly with teenagers, and with the situation exacerbated by peer pressure and the onslaught of pop music. From the division of the aesthetic experience into two parts, as described above, the reason for the failure of so much so-called music appreciation should be clear: it is or was an attempt to teach the unteachable.

Appreciation may result from understanding: we can teach the understanding part of an aesthetic experience, and Margolin even suggested in an article, *Conservation of Self-Expression and Aesthetic Sensitivity in Young Children* (1968), that we need to help young children to conserve their aesthetic sensitivity, instead of often working against it.

We cannot teach children or adults what they should feel in response to any particular music, unless we wish to go in for brainwashing. A conceptual approach can be equated with the teachable part of an aesthetic experience, and in its best application should be able to be used reciprocally for an aesthetic approach. After successful learning from good teaching, resulting in real understanding of the elements of an aesthetic product and their inter-relatedness, one would hope that the non-measurable response to that product could be termed "appreciation". It is to this that Reimer is presumably referring when he writes: *"It is becoming clearer that in art, affect functions cognitively. We must begin to account for this cognitive dimension in both our instruction and our assessments, because it is the most characteristic feature of art"* (Reimer 1989 : 32).

In the preface to *The Aesthetic Impulse*, Malcolm Ross (1984) defines the aim of arts education as *"the qualification of sensibility"*. If sensibility refers to sensitivity to an aesthetic product, already discussed, then this sounds like a most succinctly and well-stated aim. He continues: *"The arts are important to a child's education because they are a way of knowing in their own right and offer unique access* *to certain dimensions of human experience"*. This sounds very much like Reimer's "characteristic feature of art". But when Ross concludes that *"The aesthetic curriculum is heartfelt and the case for an aesthetic education must rest in the end on its appeal to the heart"* there is the feeling that ultimately the point has been missed.

One has the same mixed feelings when reading Tim Smith's *The Aesthetic Heart of Education* (1984). His statement that *"The distinction of aesthetic education is that through it, more than any other study, we can become sensitized to reason, beauty and excellence as they relate to* ***human feeling****"* is remarkably clear. But when he concludes the article with the statement that *"Aesthetic training (sic), better than any other educational method (sic), teaches us how to identify and refine the subjective realities of human existence"* one cannot help feeling that he himself has totally missed the point.

Certain concepts are common to all musics, because they refer to the essence of music itself. In the many books discussing musical concepts, particularly since the 1970s, as mentioned above, the concepts may be labelled differently, for example "structure" or "form". In fact, "concepts" themselves are sometimes termed "elements", or an author may be at pains to explain the difference between these two sobriquets (Andrews 1971 : 19). The precise label used is, of course, far less important than a real grasp of that particular facet of the music.

In an interesting article Regelski (1986) warns about the dangers of a conceptual approach, where the music is not experienced as a whole, but fragmented, because attention is always focused on a particular aspect and its labelling. This should not, however, be the case if a conceptual approach is thought of as an aesthetic approach, as suggested above.

Regelski's caution needs to be heeded particularly when teaching the musics of other cultures. Certain concepts may be common to all musics, as mentioned previously, and a grasp of them may be the best way of coming to understand particular music, but the fascination of the new and the different should not be missed by simply reducing all music to a collection of bits and pieces named melody, harmony, rhythm, etc. Once again, though, this should not be the case if a conceptual approach is thought of as an aesthetic approach.

Obviously a conceptual approach, even in the best sense (read aesthetic approach) will not result in multicultural music education. *"True multi-cultural education, as opposed to a mere flirtation with the idea, depends on our ability to share, research and explore, and a willingness to go back to school"* (Rommelaere 1989 : 15). Rommelaere refers on the same page to *"the ethnomusicologist's investigations into the social, linguistic, historical, psychological and musicological frameworks that underlie expressive cultures"* being *"reduced to mere essentials... Such an approach is reductionist and deals with superficialities. The fact is that educators often rush in where the ethnomusicologists fear to tread."* A true conceptual approach, applied to the musics of cultures other than one's own, does not deal with superficialities, but nevertheless, more is required for multicultural music education.

To return to aesthetics and aesthetic experience, also as it refers to the musics of other cultures: much has been written on this subject, based on perceptions different from the clear explanations given by Bessom et al. In an article concerning aesthetics and world music Trimillos (1983) writes: *"The challenge for the teacher who presents a world music perspective is to bring both intellectual understanding and aesthetic experiences to the student... aesthetic experience is difficult to teach, even in the music of one's own culture"*. According to the division of aesthetic experience into two parts, to which we keep returning, intellectual understanding is not separate from, but a part of aesthetic experience, and aesthetic experience as a whole is not difficult to teach: the intellectual understanding part is perfectly teachable, and the other part is not just difficult, but impossible to teach.

In his article already referred to, Regelski writes: *"the experience of the moment (i.e. the experiential concept) brings about a profound knowledge of the felt-quality of life that is intensely personal and* *self-actualising. This entirely unique flash of non-discursive meaning and insight is what, at least in the arts, constitutes aesthetic experience".* Once again, this is referring to the non-measurable part of aesthetic experience according to Bessom et al., and not to aesthetic experience as a whole.

Over thirty years ago Willard Rhodes wrote: *"Because the African is rarely articulate in explaining the theory and aesthetic of his music, the investigator is hard pressed to penetrate the thinking and feeling of the creative musician. Nevertheless, this remains the prime objective of the ethnomusicologist's research."* The terms "thinking" and "feeling" as Rhodes uses them here basically refer to the two parts of the aesthetic experience, although of course we always need to remember Reimer's point, set out above, that the feeling part certainly has a thinking component.

Swanwick (1988 : 114) refers to *"the verbalized passion of the aesthete"* which *"seems to correspond with the mode of musical experience I have called valuing"*. When verbalization is a problem, as stated by Rhodes, we must not miss a solid valuation. Swanwick (1988 : 104) mentions *"Blacking's challenging statement that the aesthetic force of the arts can transcend their social contexts"*. Articulate explanation is not only a problem cross-culturally, but also in class-rooms where pupils have difficulty with, and need help in expressing thoughts and feelings.

"Blacking's challenging statement" is important when considering what has been written by a respected scholar like J.H.K. Nketia in an article entitled "Understanding African Music" (1974): *"A third approach to meaning sees it as a problem of aesthetics. Those who hold this view have sought to demonstrate that there are aesthetic values in African music and that these are based on considerations that are different in certain respects from those of Western art music. Unlike the cultural and philosophical approach, this position attempts to move away from meaning sought through contextual evaluation to values related to the piece itself. However, the inadequacy of this approach, valuable as it is, becomes apparent when we realize that* *the choices that are made in African music are not based only on artistic considerations."*

Fortunately in his *African Music Codification and Textbook Project. Practical Suggestions for Field Research*, Hugh Tracey devoted a section to aesthetics. Although progress has not been made with this codification project as one could have hoped, the suggestions were timeously preserved before Tracey's death. It is particularly interesting that Tracey wrote: *"Music everywhere has many non-musical connotations* ***which are part of its aesthetics****"* (1969 : 28; highlighting not in original).

Elsewhere Nketia has also written: *"...an inter-cultural music education programme cannot but lay considerable emphasis on* ***aesthetics*** *in the broadest sense of the term as a basis of approach to all aspects of music, including the perception, analysis, evaluation and interpretation of sound materials, form, structure, modes of expression and presentation as well as contextual organisation... it is important that aesthetics is not interpreted narrowly in terms of individual western philosophical pastime. If, on the contrary, we regard it simply as a* ***reference system*** *of concepts, ideas, standards or norms in terms of which music is practised, perceived and interpreted, then it can be studied empirically where the reference system is not verbalised. In this sense, every musical culture will have a reference system of some sort to which its grammar, its forms, its sound materials etc. relate, and it is against this system that its expressions may be interpreted"* (Nketia 1977 : 27).

Earlier on the suggestion was made that an aesthetic (conceptual) approach as described by Bessom et al. is the best vehicle for multicultural music education. In summary, it is not denied that the social context of music should be considered, but an over-emphasis of that aspect neglects the inherent meaning of music as sound, and places music in a utilitarian role. On that subject Michael Mark wrote a whole article in 1982: *The Evolution of Music Education Philosophy from Utilitarian to Aesthetic*. In supporting multicultural music education it is not necessary to reverse this evolution. Let us also hope that "the disappearance of aesthetics as a discipline", as claimed in the introduction to *The Sign in Music and Literature* (Steiner 1981), will not occur, let alone having happened already.

There have been several mentions so far of African music in particular. In this country when we talk of multicultural music education we often mean that the Eurocentric view and practice of music should be broadened (if not abandoned) to include indigenous African music. Of course a much wider vision is required, and thanks is due to Elizabeth Oehrle (1987) for her contribution in this regard, particularly for the inclusion of Indian music in her book *A New direction for South African music education*.

Although Elliot has much to say and many criticisms in his recent article already referred to, one of the most useful summaries of the aim of intercultural music education is given by Swanwick: *"The ultimate aim, then, of a music curriculum is not to transmit an arbitrary or limited selection of idiomatic values but to break out of 'restricted worlds of culturally defined reality' and promote 'imaginative criticism', bringing procedures and criteria out into the open. A formal music curriculum has a major role to play in making musical processes* **explicit**. *This attitude of cultural and self-transcendence can be initiated and sustained at any level of age and maturation"* (Swanwick 1988: 115).

In conclusion, music teaching should surely be successful if the following is always borne in mind: *"What students decide to like is their own business, but make sure that they have knowledgeably considered all the options"* (Le Blanc 1983).

## REFERENCES

ANDREWS, F.M. 1971. *Junior High School General Music*. Englewood Cliffs: Prentice-Hall.

BESSOM, M.E., TATARUNIS, A.M. & FORCUCCI, S.L. 1980. *Teaching Music in Today's Secondary Schools. A Creative Approach to Contemporary Music Education*. New York: Holt, Rinehart & Winston.

ELLIOT, D.J. 1989. Key Concepts in Multicultural Music Education. In: *International Journal of Music Education* 13 : 11.

JONES, A.M. 1949. African Music. In: *African Affairs* 48 : 193.

LE BLANC, A. 1983. Broaden Students' Musical Preferences. In: *Music Educators Journal*, March : 47-48.

LETTS, R. 1973. Musical preferences and aesthetic discrimination. In: *ISME Yearbook* : 125.

MARGOLIN, E. 1968. Conservation of Self-Expression and Aesthetic Sensitivity in Young Children. In: *Young Children* 23 : 155-160.

MARK, M. 1982. The Evolution of Music Education Philosophy from Utilitarian to Aesthetic. In: *Journal of Research in Music Education*. 30(1) : 15-22.

NKETIA, J.H.K. 1974. Understanding African Music. In: *Challenges in Music Education: Proceedings of XI International Conference of ISME, Perth* : 362-367.

NKETIA, J.H.K. 1977. New Perspectives in Music Education. In: *The Australian Journal of Music Education* 20 : 23-27.

OEHRLE, E. 1987. *A new direction for South African music education*. Pietermaritzburg : Shuter & Shooter.

REGELSKI, T.A. 1986. Concept-learning and action learning in music education. In: *British Journal of Music Education* 3(2) : 185-216.

REIMER, B. 1989. Music Education as Aesthetic Education: Toward the Future. In: *Music Educators Journal*, March : 26-32.

RHODES, W. 1959. Changing Times. In: *African Music* 2(2) : 6-9.

ROMMELAERE, P. 1989. Thoughts on the Feasibility of Multicultural Education. In: *The South African Music Teacher* 115.

ROSS, M. 1984. *The Aesthetic Impulse*. Oxford : Pergamon.

SMITH, T. 1984. The Aesthetic Heart of Education. In: *Music Educators Journal*, March : 38-40.

STEINER, W. (ED.) 1981. *The Sign in Music and Literature*. Austin, Texas : University of Texas.

SWANWICK, K. 1973. Musical cognition and aesthetic response. In: *Bulletin of the British Psychological Society* 26 : 285-289.

SWANWICK, K. 1988. *Music, Mind and Education*. London : Routledge.

TRACEY, H.T. et al. 1969. *African Music. Codification and Textbook Project. Practical Suggestions for Field Research*. Roodepoort : ILAM.

TRIMILLOS, R.D. 1983. The sound of a bell: Aesthetics and world music. In: *Music Educators Journal*, May : 44-46.

# A CHANGING CURRICULUM IN NAMIBIA: UNESCAPABLE NECESSITY

**Pieter Roos, D.Phil.**

**Windhoek Conservatoire**

## 1. INTRODUCTION

### 1.1 Urgent need for situation analysis

Our changing times necessitate our taking note of some of the opinions vented and approaches discussed by several authorities abroad in order to develop our own perspectives and influence our perceptions with regard to music education. Multicultural characteristics compel us to redesign our curricula. We need to think and address our problem anew and in-depth. Our particular needs must force us to be democratic, scientific and completely honest in the analysis of our situation.

### 1.2 My international commitment

Since 1984, I am serving as member of one of the International Society of Music Education's (ISME) standing commissions known as "Music in Schools and Teacher Training". I am privileged to be in contact with not only the other members of my commission, but also with many music educators around the globe. This regular interaction proved to be exceptionally rewarding and enriching. Against this background allow me then to share with you some of the perspectives and thought-provoking approaches mentioned by several international specialists in the field of music education.

### 1.3 The purpose of this paper

Apart from sharing with you some international perspectives with important implications for multicultural curricula, I would briefly speak on a new proposed Model for Planning a New Curriculum for Music Education in Namibia.

## 2. SOME RECENT INTERNATIONAL OPINIONS

### 2.1 Co-operative learning

Thoroughly researched and generally provocative, Dr Jon Becker of Westminster Choir College, Princeton, New Jersey, describes a social psychological theory of learning and development, which surfaced in the USSR during the 1920s and has some resonance with American progressive education theory and practice. His paper is entitled *The "Mozart of Psychology" meets Mozart: A Soviet Social Psychological Theory, An American Theory of Cooperative Learning, and some Implications for Music Education*.

Space does not allow me to go into a detailed summary of the contents. However, I cannot but agree that the implications of this approach must bear influence on music education research, policy and practice. Co-operative learning, as characterized by Johnson et al. (1988), has five important principles:

a) Positive interdependence
b) Face-to-face interaction
c) Individual accountability
d) Interpersonal and Small Group Skills and
e) Group Processing.

Becker maintains rightly that "*...learning experiences based on these principles have a goal-structure which emphasizes interdependence by fostering the perception on the part of each student in the group that they can reach their goal if, and only if, the other students in the group can achieve their goals*". Furthermore, he states that: "*There is overwhelming evidence that cooperative learning, despite its emphasis on heterogeneous ability grouping, fosters significant achievement gains in students of all capabilities, without penalizing more advantaged learners. Cooperative learning is also effective in fostering more positive student attitudes toward school, teachers and* *peers. In addition to these cognitive and affective outcomes, cooperative learning aims at and succeeds in the development of social skills (e.g. racial, ethnic and religious tolerance; Sharan et al. 1984), an area neglected by most other current approaches to education."*

## 2.2 The Music Professional Development School (PDS)

Dr Glenn Nierman of the University of Nebraska, in his paper entitled *Professional Development Schools: A Futuristic View of Field Experiences in Music Teacher Training*, states that one of the main problems facing music teacher training in the future is the integration of theory and practice.

According to Nierman the Professional Development School (PDS) of tomorrow *"is a school setting where the vertical hierarchy is erased and replaced by a group of college teachers, practising teachers and preservice teachers, collaborating in training, teaching and research efforts"*.

Such an approach would lead to the *"Developing of a comprehensive music curriculum - one that emphasises not only performance, but listening, understanding and creating (Benner 1972), and serving as a training site for prospective music teachers; will require new facilities and equipment; which would include synthesizers and computers with MIDI capability."*

In the training of music teachers allowance is made for a fifth year of "internship experience".

Much is to be said for this approach where methodology courses would be team-taught in the school setting; where opportunities could arise for ongoing curriculum development and specializing in instructional skills. This could lead to a shared research agenda designed around the systematic improvement of practice.

### 2.3 The Scottish B.Ed. Music Course

In his paper *The Scottish Revolution in Music Education and the Training of Music Teachers* Dr Peter Martin of Jordanhill College, Glasgow, takes a broad look at changes that have occurred within the Scottish education system, with particular reference to developments in music teaching over the last ten years. The shift in emphasis from Singing and Listening to Performing and Inventing, brought about by a seminal report, *Music in Scottish Schools* and by the development of the Standard Grade Syllabus in Music for the Scottish Certificate of Education, required a radical revision of the means of training music teachers. In Scotland a new route into music teaching has recently been instituted, namely the B.Ed. Music degree course which provides concurrent music education and teacher education. This innovative new degree course is now the principle means of entry to music teaching in Scotland. Martin then offers a description of the goals and structure of the course and shows how the training meets the needs of music teachers in the 1990s.

The course as a whole takes a student-centred approach, and this reflects the fact that music education in schools is now less subject-centred or teacher-centred. There is the expectation that the students will become thoroughly professional as musicians and as teachers, and this implies their taking responsibility for their own development during and after the course. Since music teachers have to give of themselves and avoid narrowness and role-playing, the development of the whole person is seen as central.

## 3. THE PROPOSED MODEL FOR PLANNING A FUTURE CURRICULUM BRIEFLY DISCUSSED

### 3.1 Essential characteristics

Ideally speaking, my model for planning and designing a new curriculum for multicultural music education in Namibia, contains the following essential characteristics:

3.1.1 Newly designed goals and objectives based upon knowledge of our local situations, environments and communities and based on the principles of involvement and enjoyment through suitable learning experiences.

3.1.2 Culturally diverse repertoire being representative of world musics and appropriate for the various levels and age groups in schools.

3.1.3 Source materials and contents of instruction to be authentic and presentations to be as near as possible to the original contexts of the songs and dances in all schools, implying equal learning opportunities.

3.1.4 Conceptual perspectives deducted from the culturally diverse repertoire.

3.1.5 Multicultural artistic expressions as originally demanded by the variety of contents, built into all learning experiences.

3.1.6 Understanding and appreciating of world musics and their relevant artefacts.

3.1.7 A dynamic approach in multicultural music education emphasizing the recycling of all concepts for the sake of personal enrichment, mutual respect and understanding.

Demanded by this frame of reference, our local music educators require a philosophy for multicultural music education that is *"conservative in its concern for preserving the artistic integrity of musical traditions, yet liberal insofar as it goes beyond particular cultural preferences to confront larger musical ideas, processes, and problems"* (Elliot 1989 : 17)

## 3.2 Elements of categories

3.2.1 It is taken for granted that the background of our children contains all their first impressions of the great variety of influences and stimulations they have received in their different cultural environments. These could be inter alia the home, country (platteland), city (communities), province (cultural variety), land (national level) and our continent (African character). Understanding and allowing for the importance of these impressions, surely must form the point of departure in all new curriculum designing endeavours. Against this background then a sound and scientific analysis of our local situation regarding the present state of music education, remains compulsory.

3.2.2 A new philosophy and rationale for music education in Namibia should enable curriculum designers to provide operational goals and objectives. In this case the input of teachers must not only be invited but should be compulsory.

3.2.3 The source material as well as the appropriate selected music contents for instruction must ensure active involvement, stimulating enthusiasm and enjoyment. In this regard the new publication in preparation, *Traditional Namibian Songs for Schools*, hopes to add new source materials and perspectives from this part of the globe.

3.2.4 Learning opportunities in a multicultural context must be equal for all. In this regard music education can fulfil a very special role in bridging possible extraordinary and demanding situations, especially language problems.

3.2.5 All learning experiences must allow for the artistic expressions to be true versions of the original cultural contexts. Then only can the curriculum represent music education functioning as a culture, "*...then a dynamic multicultural music curriculum offers the possibility of developing appreciations and new behaviour patterns not only in relation to world musics, but also in relation to world peoples*" (Elliot 1989 : 18).

3.2.6 But, it is hardly possible to design a new multicultural curriculum for music education and to prepare new, integrated teaching materials, if the background knowledge of the teacher and the spirit in which the instruction material is presented to the class, are lacking in quality, showing an inability to integrate understanding and knowledge.

Therefore it can be expected of music teachers in a multicultural context:

(a) To have a thorough knowledge of the philosophy and theory of multicultural music education.

(b) To display a sincere interest in the education of children, irrespective of their linguistic or cultural background.
(c) To obtain sufficient knowledge of and fluency in the languages through which the teaching is provided.
(d) To complete an *"effective professional and academic training provided by a well-designed training program"* (De Jager 1988 : 137-138; free translation by myself).

3.2.7 The contributions by teachers are therefore all-important and decisive for:

(a) Successful instructional outcomes.
(b) Recycling of concepts.
(c) Individual enrichment.
(d) Evaluation strategies.
(e) Sympathetic understanding.
(f) Redesigning of curricula based on regular feedback.

## 4. IN CONCLUSION

I fully agree with Laurence Lepherd that: *"There is little doubt that as we have the opportunity for achieving contact with our colleagues in other countries, we would do well to gain as much perspective for our own music education as we can"* (Lepherd 1988 : 6-7).

And, in short: The first aim of teaching music in a multicultural music educational curriculum must be *"to raise to consciousness and to purposefully and imaginatively explore a number of musical procedures, experienced directly through the reality of various idiomatic 'instances' taken from across a range of cultures. The second aim, second because not every student may be actively engaged, is to create musical events in the community, events that may be strongly idiomatic, in which people can choose to be involved and thus contribute to the rich variety of musical possibilities in our society"* (Swanwick 1988 : 8).

## 5. REFERENCES

BECKER, J. 1990. *The "Mozart of Psychology" meets Mozart: A Soviet Social Psychological Theory, An American Theory of Co-operative Learning, and some Implications for Music Education.* Paper to be read at the ISME Leningrad Seminar.

BENNER, C. 1972. *Teaching performing groups.* Washington, D.C. : KENC.

DE JAGER, F.L. 1988. *'n Fundamenteel-agogiese deurskouing van onderwysopleiding in die lig van die dichotomie: Partikulêre opvoeding en multikulturele onderwys.* Pretoria : UNISA. (Unpublished D.Ed. thesis)

ELLIOT, D.J. 1989. Key concepts in multicultural music education. In: *International Journal of Music Education* 23.

JOHNSON, D.J., JOHNSON, R.T. & HOLUBEC, E.J. 1988. *Cooperation in the Classroom.* Edina, MN : Interaction.

LEPHERD, L. 1988. *Music education in international perspective: The People's Republic of China.* Darling Heights, Queensland : Music International.

MARTIN, P. 1990. *The Scottish revolution in music education and the training of music teachers.* Paper submitted for consideration for the ISME Leningrad seminar and/or the ISME Helsinki International Conference.

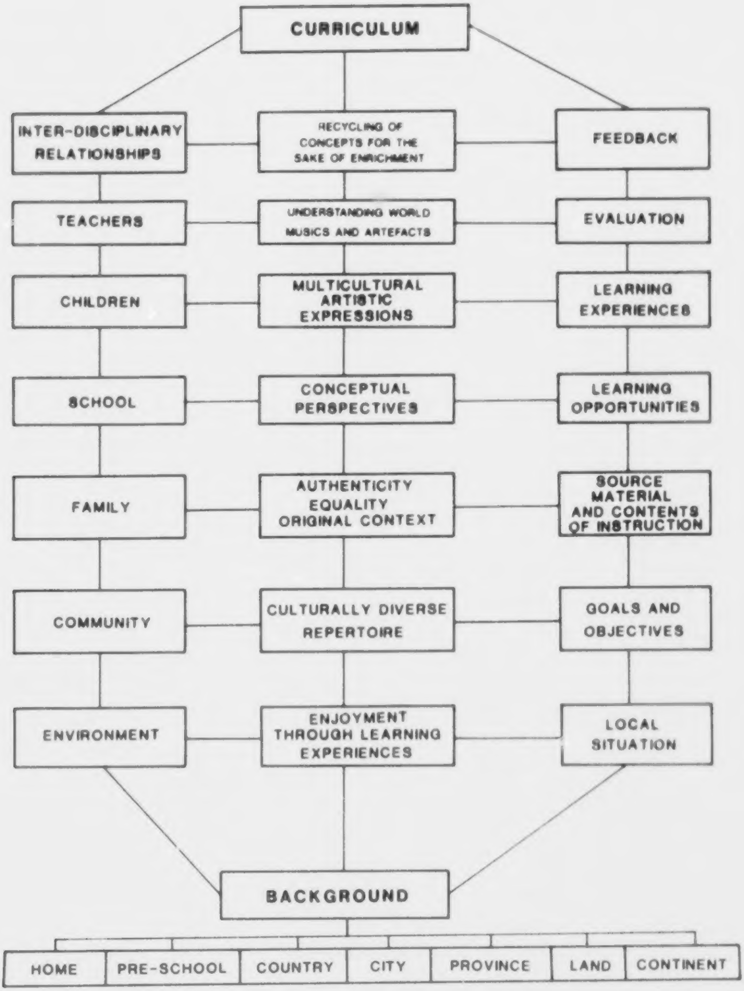
NIERMAN, G.E. 1990. *Professional development schools: A futuristic view of field experiences in music teacher training.* Paper to be read at the ISME Helsinki International Conference.

ROOS, P. 1990. *A changing curriculum for multicultural music education in Namibia: A contemporary approach.* Paper to be read at the ISME Helsinki International Conference.

SHAREN, S. et al. 1984. *Cooperative learning in the classroom: Research in desegregated schools.* Hillside, N.J. : Lawrence Erlbaum Associates.

SWANWICK, K. 1988. Music education in a pluralist society. In: *International Journal of Music Education* 12.

FIGURE : MULTICULTURAL MUSIC EDUCATION: PROPOSED MODEL FOR PLANNING A FUTURE CURRICULUM


CURRICULUM
INTER-DISCIPLINARY RELATIONSHIPS
RECYCLING OF CONCEPTS FOR THE SAKE OF ENRICHMENT
FEEDBACK
TEACHERS
UNDERSTANDING WORLD MUSICS AND ARTEFACTS
EVALUATION
CHILDREN
MULTICULTURAL ARTISTIC EXPRESSIONS
LEARNING EXPERIENCES
SCHOOL
CONCEPTUAL PERSPECTIVES
LEARNING OPPORTUNITIES
FAMILY
AUTHENTICITY EQUALITY ORIGINAL CONTEXT
SOURCE MATERIAL AND CONTENTS OF INSTRUCTION
COMMUNITY
CULTURALLY DIVERSE REPERTOIRE
GOALS AND OBJECTIVES
ENVIRONMENT
ENJOYMENT THROUGH LEARNING EXPERIENCES
LOCAL SITUATION
BACKGROUND
HOME
PRE-SCHOOL
COUNTRY
CITY
PROVINCE
LAND
CONTINENT

# RESEARCH IN MUSIC EDUCATION - THE SO-CALLED DISADVANTAGED STUDENT

**Sallyann Goodall**

**University of Durban-Westville**

This paper deals with the increasing cultural heterogeneity of campus populations and the projected increasing numbers of students entering music departments with the necessary musicality but without the necessary academic know-how to succeed in the courses[1].

First of all I will define my use of the term "multicultural". This term has become increasingly suspect with any colleagues who are not white, since it has become part of the apartheid ideological language. They argue that, while we have a country of many cultures (which meaning is given to "multicultural" by State ideology), "multicultural" need not mean that these cultures **interact** (which my colleagues would like them to). Thus the term "multicultural" to describe music education which offers different music cultures is not really acceptable to some, where it does seem acceptable to others.

The term in the title applies to this paper in that it refers (a) to "students with various cultural backgrounds", meaning that universities are increasingly becoming culturally heterogeneous populations, which they were not previously, and (b) to "music education which offers different music cultures." Only that this will not be called "multicultural" music education here, but "cross-cultural" or possibly "intercultural" music education - the latter preferred by the African musicologist and educator Dr Nketia of Ghana, and consequently also by many of my colleagues.

It is an assumption of this paper that an education towards an intercultural musical life is superior to an education in a single culture, whatever the culture - that the standards of human excellence achievable in such a system are **at least** as good as those achievable in a single culture, but generally, superior. This assumption is based on my own experience and observation of musicians (and people of mixed parentage) in different parts of the world in different cultures and it is not the purpose of this paper to argue this point. That there is considerable demand for this type of music education in South Africa is a conclusion drawn from empirical research in Durban (Goodall 1989).

The term "disadvantaged" will mean any student that does not cope with the course in the music department where he is registered. In reality this often means the African student who is talented but lacks certain academic skills, and any student whose cultural perceptions are not well-developed Eurocentric ones.

This is the basic conceptual framework of my discussion. I am especially concerned with education towards academic research i.e. musicology, and not the teaching of practical performance.

## 1. ACADEMIC SUPPORT PROGRAMS (ASP)

At the University of Durban-Westville (UDW) four days of 1989 were devoted to symposia/lectures/discussion on issues relating to ASP.

These were:

- *Academic Support for Students: Possibilities for UDW* (19.05.89), where we were addressed by delegates from ASP programs at four other universities.
- *Conference on Staff Development*, held by the Education Faculty (19.07.89), where the keynote speaker was Prof. A.H. Strydom, Director of the UOFS Bureau for University Education.
- *Symposium on the Future of UDW* (29.09.89), addressed by Dr N. Alexander, and Dr I. van der Rheede of the University of the Western Cape.
- Guest Lecture, *Academic Development*[2] *- the vehicle toward making Universities more relevant* (23.10.89) by Prof. Mehl, President of the SA Association of Academic Development.

The information and conclusions used here are extracted from these meetings, although these were not the only ones discussed. They are aired here because I expressly want to bring them to the attention of music departments around the country. Departments of music often operate in a world removed from the mainstream of their campuses. The perceptions that the mainstream has of our work affect us importantly, and possibly, even disastrously. We are constantly aware of the "luxury" rather than "essential" status given to our work, and I believe that it is our responsibility to change these perceptions.

To do this it is essential that we understand the way in which university communities think about the future and these ASP meetings represent powerful opinion from different campuses, all involved in future development, which is the nub of ASP/Academic Development.

To begin with, a brief history of ASP in South Africa:

It was when greater numbers of "non-white" students began entering the traditionally white liberal universities that the phenomenon described as *"an unrealistic encounter between students with second class education and the demands of the university with an international reputation"* began to occur (Scott 1989 : 12).

It seems to have been at the beginning of the 1980s that this disparity bothered universities (specifically UCT and UWITS) enough to start Academic Support Programs (ASP). The perception was that if students received *"some extra tutorials, some friendly help from academics, face-to-face consultations - more of what we normally do"* (Scott 1989 : 13) all would be well.

All was not well. Short courses, crash courses, orientation courses that start before the university year - in some cases, a month before - none of these things made a significant difference to student performance. Programs designed to teach students to think (logic-development courses) also brought little result when they were not conducted within departments but within ASP centres.

Gradually fully-structured full-year programs of various kinds were drawn up. These generally took the following forms:

a. Language programs.

These started out like English Second Language Courses, but it was found that *"The problem lies far more in what we can call the development of academic skills and maybe more fundamentally the development of some cognitive skills that are not referring to deficient intelligence, but to ways of thinking and approaching problems that underlie a lot of academic work"* (Scott 1989 : 14).

Currently in these courses *"it's difficult to know where language work ends and where work on developing more fundamental skills begins"* (Scott 1989 : 14).

b. Concurrent tutorial programs.

These are run alongside first year courses, *"but what we have found is that if we simply offer more of the same, some additional coaching, we may well help students to get through a particular course... but (they) do not appear to have benefitted enough to continue to progress and very often fail in subsequent years"* (Scott 1989 : 14).

c. Foundation and bridging programs.

These are offered where there is such a discontinuity between school and university that concurrent tutorials are unrealistic. They generally use alternative teaching methods, have a great deal of freedom in choosing the curriculum and are designed to enable the student to cope on his own in the main course afterwards.

d The College approach

> This includes Khanya College, post-matric courses and the very recent attempt (at Natal) to develop a junior college within a university (Intertertiary College).

These four types of programs are found presently at universities. It is important to note that in ASP circles countrywide there is the *"recognition that the problem is a large one... We are dealing with a very difficult situation that involves people's learning styles and ways of thinking in quite important ways"* (Scott 1989 : 14-15).

It is also important to note that there is unanimous agreement that we are not dealing with a situation where "unintelligent" and "unqualified" people are being "dragged" through a university degree. Research done over at least 10 years at Natal University and more recently at UCT shows that there is a very poor correlation between black matriculation results and performance at universities[3]. As was mentioned initially, the underlying assumption is that students in question have a Matriculation exemption.

Naturally there are criticisms of current ASP, too. It is not universally agreed to be **the** solution. It has been called an **ad hoc** response which doesn't help either the universities or the schools. It is also perceived that *"white ASP take in the disadvantaged black students and attempt* ***to fix them up*** *and* ***cure the disease*** *and set them up for entry into* ***the proper university system"*** (Scott 1989 : 12; highlighting mine). In this latter statement is what I believe to be a key assumption, hence the highlighting.

All the ASP approaches till now are based on the assumption that there is a gap to be bridged and that this gap is of a particular nature, that the university, as it is at present, is the correct model into which the students should fit, and that their not fitting defines them as "disadvantaged". The situation is always viewed as if the problems are on the students' side alone.

*"It seems to me that the idea of 'bridging the gap' implies that white standards are the acceptable norm and that black standards - and therefore black people - are somehow inherently inferior...* ***Perhaps it would be more sound for us to accept that all the products of our many, variously flawed school systems are equally valuable people, and that their possession or lack of academic potential is untried by our school systems****. We should then need to accept the challenge of working with all of these people to produce graduates of high standard, and our programs of 'bridging courses' would have to fall away"* (Brimer 1989 : 53; highlighting mine).

It became quite clear that 1) there are not merely disadvantaged or underprepared students, but also disadvantaged/underprepared universities, 2) that ASP programs as outlined above only apply where so-called disadvantaged students are in the minority, and 3) that these students will be in the majority in 10 years' time[4].

These points have led all academics that I know who have any real interest in the future to realize that it is **their** courses and possibly **their** teaching methods that are going to have to change. They do not believe that it is realistic to think that the problems are on the "disadvantaged" students' side alone, and that they alone are underprepared for the encounter, but that the universities themselves are also underprepared or "disadvantaged".

Previously the conclusions were that white school pupils are "well-educated" for university work and that Indians, "Coloureds" and blacks are less-well to very-poorly educated to cope at university. Now the conclusions are that it is black matric results that are unreliable as indicators of university ability, that whites do not come to university bearing research skills (everyone learns them **at** university), that many whites also profit from ASP, and that universities should drastically rethink their Eurocentric outlook. Brimer (above) urges us to accept that all our school systems are flawed and that academic potential is untried by them. This I heartily agree with.

One thing that is not up for discussion is academic standards. Whereas those involved with "disadvantaged" students feel that there should possibly be some leeway at the "intake" end to counteract unreliable black matric results and lack of skills, no-one in the country believes that there should be leeway at the "output" (i.e. graduating) end. In discussing the move from Eurocentric academic moulds Dr Neville Alexander said *"our pedagogy need not be different from the best pedagogy in the world. We must be not just excellent but perfect."*

These meetings served to confirm my own feelings that fundamental change is not only necessary, but that it is possible for it to succeed. The nature of the changes is linked with traditional Eurocentric academic moulds, which are currently still taken for granted and which have been taken over from the British system of education which we inherited in South Africa. I believe that these moulds must change and that the changes must reflect in our departments of music.

## 2. POSSIBLE AREAS OF CHANGE IN MUSIC DEPARTMENTS

2.1 To counteract the unreliability of black Matriculation results there should be some leeway on present entrance requirements to music departments. University calendars should not read that a specific grade of Western music is an absolute requirement. Grades can be "desirable" but entrance can also be "at the discretion of the Head of Department". There should be no leeway on graduation requirements. This change would allow access to departments which is at present denied but which is in great demand.

2.2 To enhance cultural perceptions of both staff and all students and to allow different teaching and learning methodologies to develop, there should be some cross-cultural teaching. Here the scope is initially determined by what lecturers can offer and by what the Head of Department is prepared to do. It means that each department should have at least one ethnomusicologist in its employ. The least extent is probably the incorporation of some non-Western music into the History of Music course (at my university "South African music" was part of the third year course - initially this meant "white composers"), a seminar or block of lectures on non-Western music, basic approaches in ethnomusicology - something which could be part of an existing[5] course. The greatest extent is probably to be able to offer African, Indian and Western music to some degree of specialization in musicology, and a relatively free choice of practical instrument. This means working at the threshold of charted territory and present acceptability. In cross-cultural courses it is essential that the goals are "intercultural", i.e. that cultures interact. Music has to be viewed more as a process or a means than an end in itself. This means moving away from worshipping the product to worshipping the human relationships which music as a process can help to form. (This I view as a far more healthy goal for music education than many we seem to promote at the moment. It could only produce better teachers and performers.)

2.3 To enhance our image as academic departments on campuses (and to bring in more subsidy money), we should promote and publish local research as strongly as we can. This means promoting it strongly to our students and being able to teach research skills. We must all agree that local research has not been forthcoming and that if it had, the HSRC would not be in its present expensive bind. Research has not been forthcoming, I believe, because the present teaching generation lacks, to an abysmal degree, any research methodologies other than the historical ones. This is being addressed in a small way by so-called ethnomusicologists, but skills in other facets of systematic musicology just do not exist in South African musicological circles. Music is an important cultural indicator in social research. This fact has not even begun to be used by us. I believe that we should concentrate on teaching students different research skills rather than concentrating on content as much as we do at present. It is here where academic support in terms of new materials and language, conceptual and methodological training are needed.

It is important to realize that so-called disadvantaged students are not impaired in their ability to think or question; it is only that different people use different modes for thinking and learning. Music departments often have "advantaged" students who are not outstanding specifically in their academic skills. We always seem to educate with an eye to performing because we tend to place the highest value on this activity in Western music. Although most students do not become performers we still place highest value here. All other activities relate to covering a certain historical content (with analytical studies also serving this aim ultimately) or imparting a rudimentary compositional facility. The subject Music Education teaches how to carry on this tradition, sometimes dealing rudimentarily with creativity.

A new emphasis on research skills would enable everyone to be involved in local research-orientated projects. It would improve their ability to process new information once they are in the field as teachers (which is an ability most teachers lack), and at the least it would be a leveller between "advantaged" and "disadvantaged" students.

2.4 To facilitate all of the above to show that people educated in the arts can most easily acquire valuable skills for living successfully in a non-racial nation - can indeed lead the field - the attitude of lecturers should change from that of the knowing teacher to the curious learner. After all everyone in the world is centred on his own cultural values (there is nothing special about Eurocentric ones) and most people take some time to achieve a more global outlook. This is true for both lecturers and students. No one expects a musician trained solely in one culture (usually at tremendous effort and not without expense to himself) to move beyond this overnight.

If one changes one's approach to that of a learner, we are "all in the same boat" as it were, and this greatly speeds up progress. This especially lessens the danger of arrogance on the part of whites - which we are known for amongst other cultures in the world. In this situation one's own students become a source of information. Their extended contacts allow new musical relationships to be established between community and department, and these relationships educate the community, the students and the lecturers.

Our students can also become a source for research ideas themselves. This was suggested by Prof. Mehl (23.10.89), who said that where it was impossible to sort out both the challenge of teaching new material in a new way while producing research because of the constraints of time, we should convert all our attempts, failures and progress in this transformation of our work into research projects.

I believe that if we could bring changes in these four areas we would have vastly improved departments which would boost the image of musicology in academic circles generally. I believe that we would actively evolve a better understanding of music in South Africa and that this would probably be very close to a viable global perspective. I think that it is important for musicologists to develop such a perspective and that we in South Africa are uniquely-positioned and able to make a unique contribution to world musicology.

The fulfilment of these four changes would also bring about a viable cross-cultural and intercultural music education (also referred to as "multicultural") as a matter of course.

## 3. UDW'S PATH

It would be wrong to assume that we at UDW had the benefit (or otherwise) of the insights of the past years of ASP research and that we have made orderly changes on the strength of these. In fact we have muddled along pretty much as other departments may be doing. The dynamic of our process towards the present changes was, and is, not smooth, and only some relevant facts are presented here.

UDW was created as a college for Indians. It might have consisted originally of people of one race, but they were certainly not of one culture; this is an important reason for its character. Since its so-called autonomy in 1985 it has increasingly seen itself as a non-racial institution and today it has a 40% African enrolment. With the ratio of white : Indian lecturers about 51% : 47% we have a culturally heterogeneous population which does not have quite the same mix as any other campus in the country (probably in the world).

In 1987 the music department of UDW registered six underprepared African students for the B.A. course at the discretion of the Acting Head of Department. These students were chosen after interviews and tests with about five lecturers. We tried to make it clear to these students that they were unlikely to pass the course at their first attempt, but they were adamant that they be given a chance. At the end of the year none of them passed, but three gained around 40% and all of them had made great strides in performance.

The perception of the staff was that these students did very well in the circumstances, although everyone admitted to some strain in explaining basic concepts (which we had not really been forced to do before). But the perception of the students was that they had failed the course, which, in spite of our warnings, they had obviously secretly thought they would not[6].

In 1988 the music department registered only one new African student. He passed music, but since he had failed his other subjects, he was unable to continue to his second year. But this experience gave us hope that an underprepared student can pass the course at the first attempt.

In 1989 the music department registered six African students for the B.A. course and of these three passed. One of these (who had attended a teachers' training college previously) gained 70% over-all - one of the highest marks in the department. The feeling amongst some lecturers by that time was one of confidence that these students could definitely make a way for themselves at university in a music degree, and that their presence was very valuable for the perceptions they brought to bear on their work. A couple of lecturers had perhaps not so much confidence; they encountered difficulties in their teaching methods, they were unable to be as flexible as they might have liked, and felt that to be on the brink of cultural change was uncomfortable rather than bracing or exciting. But there was **no-one** who felt that students should be excluded from entering the music department for reasons of their under-preparedness[7].

Towards the end of 1988 a new cross-cultural B.A.[8] curriculum was being developed, long after earlier very preliminary discussions amongst lecturers. At the beginning of 1989 our new Head of Department turned the tide away from the Eurocentric approach although this had not as yet featured in the University Calendar[9]. We also received our long-awaited new music department building at the beginning of 1989.

These three features increased the reality and substance of fairly comprehensive change, and this became well-nigh irreversible when we gained four new lecturers (all of them specializing in something other than the "traditional" Eurocentric curriculum) at the beginning of 1990.

A brief description of the new B.A. course will give some idea of the extent of the changes. This course as it is, is intended as a major for the B.A. It is divided into three elements in all years: Musicology, Practical Study and Compositional Techniques. In the first year Musicology (which includes History and Form) is cross-cultural, with lectures on African, Indian, Western and world music. Students learn three instruments of any of these cultures for their Practical Study. Compositional Techniques cover staff notation, Western harmony and counterpoint and techniques of composition in Indian and African music and jazz styles.

In the second year students choose a Western, Indian or African specialization, also participating in a cross-cultural module in Musicology. This specialization is carried through into the third year. The Western syllabus resembles our older Eurocentric model very closely (although it occurs now over a vastly changed foundational year). The Indian syllabus combines northern and southern styles in its Musicology and Compositional Techniques. This syllabus was drawn up with the aid of Dr R. Widdess of the School of Oriental and African Studies, London University and V.V. Shrikhande of the National Centre for the Performing Arts, Bombay. The African specialization was drawn up with the aid of Andrew Tracey at Rhodes University.

Although this is a B.A. course we anticipate that our B.Mus. will be changed to resemble this core, with stronger emphasis on research and higher performance standards. In fact the content of Musicology for our B.Mus. has changed dramatically already in 1990 and students are being allowed to do "parallel" practical studies (flute in Western and Indian music, piano in classical and jazz styles) as well as changing their second instrument to that of a non-Western culture.

Out of twelve full-time lecturers we have six trained in ethnomusicology (who have done or are doing post-graduate research - African or Indian - of this type) who can teach courses based on this approach. Two full-time instrument teachers can offer jazz. The change in personnel improved our ability to work cross-culturally enormously; it has boosted our morale and it will have an important effect on our research techniques in the future.

Our present course-structure and content aims to cater for the interest of so-called "multicultural" student population (which I prefer to call heterogeneous) and to educate us **all** cross-culturally or "multiculturally". We do this not just by presenting a cross-cultural program but also by attempting the interaction of the musical cultures to a greater extent than before, i.e interculturally.

But this does not describe where the so-called "disadvantaged" student fits in.

Firstly our program acknowledges the "underprepared university" and tries to go some way towards rectifying this. This "moves the goalposts" as it were. Students are no longer identified as problems or as losers with a gap to bridge before they are acceptable. They are seen as welcome newcomers with valuable points of view in the cultural mix. This identifies them as potential winners. There is no doubt that they will encounter the same academic problems; these do not change for them in a cross-cultural course if they are really underprepared. But their morale and interest are now likely to give them a far stronger motivation, which will give them greater power to survive than they had previously - and this cannot be underestimated as a force for success.

The academic problems are being tackled by methods used in several ASP courses but the choice of methods is indicated fairly clearly by our chosen goal. This is that students should produce a good seminar paper.

The seminar paper will be prepared with the guidance of the lecturer, who is no longer the free distributor of information. Instead the lecturer is the free distributor and stimulator of **questions** rather than giver of information. The task of the students is to find their own answers and then to formulate their own questions. This leads to their having to develop their own data-gathering and -presenting techniques. They are literally forced into this situation since only a few lectures are given. These give a framework to the seminar discussions.

In the first year one in four periods is a lecture. These lectures are grouped in modules of about four weeks, each module given by a different lecturer. The continuity of the course is not provided by the lecturer but by a seminar-leader[10], who is responsible for work in the other three periods. It is in this time that Academic Support/Development takes place. In subsequent years the course also proceeds by seminar module, and a couple of the periods are given over to library work (supervised or otherwise). Library work also occurs in first year periods.

Students are initially disconcerted by the seminar method. Their cherished mode of returning souped-up lecture notes padded out with unacknowledged material of other authors no longer reaps benefits. But after an initial wariness their interest finally gets the better of them and they start asking questions. At this point their work improves dramatically.

Academic Support/Development in my first year course is centred around data-gathering and -presenting. One of the most important skills is reading, which I tackle with the Sached/Ravan publication *Read Well*. This is written entertainingly and does not daunt my students. The focus of discussion in class is usually the information and assignment connected with the lecture module''.

Students do the *Read Well* exercises on their own and these techniques of skimming, scanning and in-depth study are then used on musicology reading-lists given by the lecturer. Bibliographical resources in musicology are also discussed in outline.

Data-gathering techniques in which non-documentary sources are used are discussed in a later year, and it is here that our ethnomusicological/anthropological training has an important influence.

In developing data-presenting skills we work from taking notes, through reference techniques, essays, and finally, a seminar paper is presented towards the end of the year. This is the goal of the first year's work and represents the foundation for the following years. Just as *Read well* was used for basic reading exercises, so parts of its companion, *Write well*, are used to exercise good paragraph-writing and logical paragraph order before we exercise this on material from the lectures and assignments. This approach to ASP in musicology cannot yet be evaluated for obvious reasons. We are almost certain to make some adjustments to it at some time. We do not believe that we alone have **the** solution, but we believe our model moves in the right direction. We feel that the solution will become more apparent as we work in, and through, this present model, but we acknowledge that some aspects may not ever present total solutions because of the many variable human elements involved. Education is a dynamic process and should probably remain just that, a dynamic process.

BEST COPY AVAILABLE

## 4. ENDNOTES

1. It is assumed throughout that these students have a Matriculation exemption but that their number of "points" as calculated from their symbols might be deficient.
2. "Academic Development" is synonymous with ASP, usually used at "non-White" universities.
3. This shows that those with the highest symbols do not necessarily perform best at university - that indeed a significant number with comparatively poor Matriculation results become good university students (information from Selection Committees - R.H. Philpott 9.0.3.90).
4. Brimer (1989 : 54-55) quotes the Department of National Education's analysis of the total South African population of university students in 1987 as: Whites 61%, Africans 24,8%, Asians 7,7% and "Coloureds" 6.5%. Then he gives Moulder's calculation (1988. Africanising our Universities. Some Ideas for a Debate. In: *Theoria* LXXII : 1-15) for the year 2 000 as: Africans 69,2%, Whites 17,3%, "Coloureds" 10,% and Asians 3.2%. Brimer believes Moulder's figures to be conservative.
5. The suggestion has been made that we exchange lecturers between our departments around the country so that different series of lectures or modules could be taught.
6. Three of these students stayed on campus. Two of them passed Music I at the second attempt and one of these is now in Music III. The third moved to another department. Two of the three who left campus have jobs in music as a result of their campus music education.
7. This seems to me to be important because it indicates a willingness to go forward even in cultural discomfort. This means that discomfort is likely to be shortlived.
8. UDW offers Music as a B.A. major (including History and Form, Harmony and Counterpoint and Practical Study) as well as a B.Mus. It is sometimes pointed out that "disadvantaged" students have been admitted "only" to the B.A. course and that this is "not as difficult" as the B.Mus. But in reality the material covered is broadly the same as in the B.Mus. Students do an

Education Diploma afterwards and may become teachers of music in a secondary school. The B Mus. has greater depth than the B.A. but many of the mental skills are the same. In fact it could be argued that the same musicological concepts have to be mastered with fewer lectures.

9. It should perhaps be pointed out that Indian music history and theory had taken up one quarter of all History of Music courses at UDW for a number of years.

10. I am the seminar-leader for first-year students.

11. It is within the ASP context that one can better establish the conceptual and general knowledge gaps of the class, which are often very considerable.

## 5. REFERENCES

BRIMER, A. 1989. On Adjusting our academic practice to South African contexts. In: *University of Durban-Westville Bulletin for Academic Staff* 10(2) : 53-60.

GOODALL, S. 1989. Post-Apartheid South Africa: a world culture? In: WAINWRIGHT, E., ARCHIBALD, D. & WAKABAYASHI, B. (EDS.) *Proceedings of the 5th Conference of Professors' World Peace Academy, Sandton, January 1989 (Post-Apartheid South Africa).*

CRETCHLEY, G. & STACEY, J. (EDS.) 1983. *Read well.* Johannesburg : SACHED Trust/Ravan.

CRETCHLEY, G. & STACEY, J. (EDS.) 1983. *Write well.* Johannesburg : SACHED Trust/Ravan.

SCOTT, I. 1989. Overview and History of ASP in South Africa. *University of Durban-Westville Bulletin for Academic Staff* 10(2) : 8-18.

# TRADITIONAL AFRICAN MUSIC AND ACADEMIC STANDARDS IN THE SCHOOL

**Leon New**

**University of Zululand, kwaDlangezwa**

We start with a paradox. Africa has many rich and varied kinds of traditional music, but in the black schools of South Africa, particularly at secondary level, music is hardly taught at all and is not an examination subject. Where a teacher is employed to fill a music post, he may find himself actually teaching mathematics or religious knowledge - anything but music. At the most there will be a few weeks' frantic preparation for the local choir competition, then music is dropped completely until next year's festival. Elsewhere in Africa the situation is hardly any better. In parts of East and West Africa music is on paper a certificate subject at secondary level, but very few pupils indeed attempt to gain the certificate. Yet these pupils are the heirs of a living musical tradition that must be the envy of music teachers almost anywhere else in the world, but a tradition that is in danger of dying from sheer neglect.

Over much of the modern world young people are scrambling for grades and certificates as the passport to a better life. One can hardly blame the ambitious young black if he declines to spend time on any non-certificate subject. He is only following the example set by the "developed" world. At the most he is likely to use the more undemanding forms of commercial music as a background while he studies "important", i.e. certificate, subjects. Because music is not a certificate subject most black South Africans do not study it seriously at secondary level, and because they do not study it seriously few voices are raised to demand that it be included in the certificate. In Nigeria and Ghana music exists officially as an option in the West Africa Certificate of Education (WASC). The syllabus is based exclusively on the Western classics, and is adapted from the old London Matriculation dating from colonial times when only a tiny percentage of West Africans received secondary education, and nobody questioned the British model, even in music, as being most suitable for the elite minority. Amazingly up to 1980 the WASC was still set in London. In the early 1960s when the nations of West Africa achieved independence, there were very few trained music teachers, so nothing was done to develop the musical abilities of pupils and there was nobody to raise a voice against this anomalous syllabus which effectively obliges the young person to study something else.

In East Africa attempts have been made to incorporate African music into the syllabus for the East Africa Certificate of Education (EACE). In the early seventies I was part of a committee planning such a syllabus. Our intentions were of the best, but I for one had misgivings about the result. There have been further revisions since then, so others must also have had doubts about juxtaposing questions on Mozart symphonies with questions on the structure of Kikuyu or Luo songs - areas of music all totally valid in their own context, but making uneasy bedfellows in the same written paper. I am out of touch with the latest developments in East Africa, but I doubt if even now more than a tiny percentage of secondary pupils attempt the EACE music examination.

The South African Matriculation, EACE, and the WASC, were originally all developed from the various British Matriculation examinations, which in turn were strongly influenced by the values of the older British universities. With the growth of the former empire, the widely scattered English settlers and administrators naturally looked to England for their cultural and educational values, never doubting that these values were vastly superior to those of the indigenous inhabitants. Arguably a case could be made for the greater viability of Western technology and science. Unfortunately the colonial masters assumed that their music as well was based on "universal" laws, making it both more advanced and more "true" than the music of the diverse subject peoples. With this complacent assumption there was also an active discouragement of traditional culture, with the corollary that any of the indigenous inhabitants wishing to rise in the world had at least to go through the motions of adopting Western values in place of their own.

With this rather indiscriminate regard for Western values came an excessive respect for Western qualifications and certificates - possibly justified in science and technology - but surely of doubtful relevance to music.

The introduction of Western music also brought an undue emphasis on written notation. Mastery of the written word may well be basic to any form of modern education, but it was surely only a misguided analogy that the same importance was granted to the written note, especially among peoples whose own music could not be accurately transcribed into staff notation or solfa. A mistaken concept of "literacy" has much to answer for here.

Administrative convenience is an important factor in educational planning, particularly of examination syllabi. Written examinations, centrally controlled, are easily assessed, and consequently dear to the hearts of administrators. It should therefore not surprise us that in all these certificate examinations, in the interests of uniformity of standards, emphasis is placed on musical styles and masterpieces sufficiently far into the past to be beyond controversy, without reference to social or historical context. According to this approach the symphonies of Mozart are fixed and immutable, with no new surprises to yield, and like the law of gravity are equally valid in all quarters of the globe. Such administrative considerations effectively rule out most traditional musics. In passing one might also ask if such an approach does any service to our understanding of Mozart either.

Where performance tests have been included in a certificate examination at secondary level, they have for the same reasons again emphasized the Western classics, as do examinations held by Trinity College, the Associated Board, and UNISA, the first two being of course London based.

Finally one must note that the Matriculation has never found any place for creativity in music, which is particularly surprising when one considers that Matriculation papers in both literature and art give opportunities for original work.

African music exists in an immense variety of forms, all closely integrated with different languages and social values. Unlike the Western classics it is continually being renewed and recreated, which is why one must doubt the wisdom of including it in written papers with questions about the classics, as in East Africa, or of attempting to assess such questions centrally.

Yet can we be content to neglect the serious study of African music just because it is unsuited to the present Matriculation framework? Here is a music, or rather a variety of musics, of immense vigour, yet the upwardly mobile young people who should be setting the standards for the rest of society, are being effectively denied the opportunity to study it seriously, in West and East Africa because of the survival of inappropriate certificate syllabi, and in black South Africa by the absence of any syllabus at all.

There are perhaps special factors at work in South Africa, but in other parts of English speaking Africa, the black peoples themselves must take much of the blame for this unsatisfactory situation. Nearly thirty years after independence from their former colonial masters, the ambivalent attitude of many educated black Africans is puzzling. Politicians especially can be very sensitive to what they regard as slights on their cultural values, but at the same time they seem reluctant to take any positive steps to foster those values. Some examples come to mind from years as Acting Head of Music at the University of Nigeria in the 1970s. At the insistence of the university the music syllabi included a substantial amount of African music. To give instruction in the performance of this music I arranged for some distinguished local musicians to work with our students for a few days. To my dismay they could only be paid labourers' rates and were accommodated on some rather dirty mattresses on the floor of one of our lecture rooms. The reason? They had no certificates or paper qualifications! Later, as a special concession, a grade of instructor was created for them, with remuneration still well below the lowest lecturer grade, and they were still expected to sleep on dirty mattresses! Yet in the department we had several Nigerian ethnomusicologists with qualifications from European and American universities, enjoying well paid tenured positions, but as practitioners of African music not to be compared with our instructors. To this day I am fearful of the conclusions our students may have drawn from the whole episode. As an "independent" nation Nigeria was not obliged to recognize only qualifications based on Western models. I suggested that, since there were no existing certificates or degrees my local musicians could have possessed, honorary qualifications should be specially created for such people, entitling them to the same recognition and remuneration as university graduates, on the grounds that their contribution to the development of indigenous culture was likely to be equal or greater. There was nothing to prevent "independent" nations like Nigeria taking such a step, but the suggestion fell on deaf ears.

Another example, again from Nigeria: We received an application from a Nigerian who had just completed six years of full time study of music education in the USA and now had an impressive string of letters after his name. The (Nigerian) vice-chancellor was thrilled at the prospect of such a highly qualified person joining the university. I was less enthusiastic. One had only to visit the nearest village to see a highly effective music education - education which has ensured the handing down of traditional music as a vital living force from one generation to the next for hundreds of years. I failed to see that our expatriate scholar, six years adrift from his own culture and with little actual teaching experience, had anything comparable to offer. Fortunately he later withdrew his application. It is one of the paradoxes of the situation that a nation so anxious to assert its independence should crave the recognition and approval of the Western world. In science and technology this is perhaps understandable, but it is surely inappropriate to traditional culture.

The extent to which belief in their own music has been undermined by a faulty concept of Western music has to be experienced to be believed. In East and West Africa I would commonly meet teachers who told me apologetically that they didn't do music at their schools, only singing! Student teachers would give a "music" lesson to seven or eight year olds consisting of copying the Great Stave from the blackboard, not a note of music being heard throughout. They would be most surprised when I asked them what this had to do with music.

So strong was the earlier conditioning of these students that they drew no conclusions when the docile but bemused children suddenly sprang into vigorous life on being given the chance to perform their own music outside school. As we have seen, part of the problem lies in the secondary school system in all English speaking Africa, which offers pupils no incentive for the study of their own music, either because of a wholly inappropriate certificate examination, or through the absence of any examination at all. I think we have to accept, however reluctantly, the importance of the certificate to ambitious young people, and on the principle of "if you can't beat 'em, join 'em", devise a certificate examination in which their own music can have a central place.

Some recent developments in Britain hold out possibilities for Africa. The Ordinary Level of the General Certificate of Education (GCE) taken at 16+ and based on the old Matric, was suited only to a minority of British secondary school pupils. With the raising of the minimum school leaving age to sixteen in the late 1960s a new examination with an entirely different character, the Certificate of Secondary Education (CSE), was introduced for the benefit of the majority. It was locally administered, with teachers taking part in the assessment, and was extremely flexible with a wide range of options. In music it could include project work, based on work of the pupils' own choice, and performance, again of works of the pupils' choice in virtually any style. It could also include creative work, not necessarily in a written form. Written papers could be taken, but there was no need to answer any questions about the classics. Such an examination allowed Britain's ethnic minorities to be examined in their own musics.

The CSE and the GCE were both in operation until quite recently, and the CSE suffered from being seen as the poor relation. The ablest pupils would still sit for the GCE, rigidly restricted to the classics and giving no scope for imaginative or creative work, while much of the benefit of the CSE approach was nullified by its lack of rigour - pupils might gain marks in music, for example, just for knowing the number of strings on a guitar. Details would vary from one administrative area to another, but there were no fail grades, and only the highest of the six or eight pass grades was equated with even the lowest pass grade of the GCE. Many prospective employers did not take the CSE seriously.

Educators too, were not happy with the situation, and in 1985 a new examination, the General Certificate of Secondary Education (GCSE) was planned to replace both the GCE and CSE at 16+. Broadly the GCSE can be said to incorporate the CSE approach at a far more rigorous level, so as to offer a challenge to the most able pupils and represents a radical change from the old GCE. In music it is built around a division into three areas, namely listening, performing, and composing, which are described as the "primary activities" of music. Familiar elements such as set works and traditional harmony are no longer compulsory. Some teachers, used to the old GCE which was based exclusively on what they regarded as "great" music, i.e. the Western classics, took early retirement rather than face the challenge of the new syllabus. The GCSE finally came into operation in 1988, and even thôugh teachers had only minimal time to adapt to the new syllabus, it seems to be a success.

The listening section is based on the experiential response to sound, not just on the familiar recognition of cadences, triads, etc., and also includes recognition of music of different periods and cultures. Performance is divided into two parts. In the prepared section candidates may perform individually, with or without accompaniment, or as part of an ensemble, or rehearse and direct an ensemble. In the unprepared section the candidate may try to perform previously unseen music, or to repeat musical phrases given aurally, or to improvise. All items in the performance section are "own choice", and there is virtually no restriction on styles or instruments.

Composition is the section that has caused the most heart-searching among teachers. In the event it has proved to be a valuable link between creative work in the junior school, and advanced studies. It is mainly based on course work, and a great variety of musical styles are accepted. If the composition is to be notated, any form of notation may be used, otherwise compositions must be recorded on cassette.

In all sections of the examination, assessment is mainly by the teachers themselves, suitably moderated. The five different examining boards of England and Wales are each free to decide the allocation of marks between sections, within prescribed limits.

There is virtually no point of contact between African music and any of the present certificate syllabi based on the old Matriculation. However, a syllabus incorporating the flexibility and creativity of the GCSE would enable the young black to gain a much prized certificate after a period of rigorous study which might be partially or wholly of African music, especially as the initial assessment would be local. The listening section, much broader in scope than the old aural tests, should present no problem. In performance and composition the young black, with his naturally creative, performance orientated approach, might well start with an advantage over his white counterparts. All he requires is the opportunity.

Careful planning would be required before such a syllabus could be introduced into South Africa, but the benefits would be enormous, enabling indigenous musics to take their rightful place within a modern system of education. If conservative countries such as England can jettison years of hidebound tradition and take an imaginative leap forward, then surely the nations of Africa can do the same.

# MUSIC EDUCATION IN THE PRIMARY SCHOOL

# MUSIEKOPVOEDING IN DIE PRIMÊRE SKOOL

# IDEAS TOWARDS A MUSIC PROGRAM INTEGRATED INTO THE GENERAL CURRICULUM OF THE PRIMARY SCHOOL

**Penny Gibson, Ph.D.**

**Southern African Music Educators' Society, Cape Town**

There are four concepts that are often linked with any attempt to design an Integrated Arts Program for a school curriculum, viz

- integration of subject disciplines
- cross-curricular approaches
- the use of intercultural approaches
- general systems thinking; a global/holistic approach

It is necessary to look at these approaches in some depth as by doing so the meaning and content of an Integrated Arts Program is clarified.

## INTEGRATED SUBJECT-DISCIPLINES

Longman's Dictionary of the English language defines **integrated** as *"to form or blend into a whole: unite into a larger unit, to end the segregations of: to desegregate"*.

What do we mean when we apply the term to subject disciplines?

Primarily, we assume that it means to combine disciplines in an **additive** manner, e.g. the historical treatment of the French Revolution may well be accompanied by playing a record of Beethoven's Third Symphony, and perhaps the prose works of Voltaire or Rousseau may be set as additional study.

The benefits of integrated teaching processes are self-evident, particularly if one considers the extreme pressures of time available, and content areas, to be covered.

Any lesson may be extended by dramatizing concepts, as well as by adding music, art and movement. This mixing and matching of subject disciplines is said to be integration.

The level of integration may be used as superficially as described or it may be applied with deeper and greater intensity, and involve creativity on the part of the children, such as researching and finding their own material to use in the mix and match process, or even to create their own appropriate music, literature, art and drama.

It remains, however, simply an integrated approach. Most of us come across this approach under the title of theme-teaching. Integrated teaching is the very first stage, and the very essential foundation, of an Integrated Program. It is not the end of the process, it is the very beginning.

## CROSS-CURRICULAR OR INTERDISCIPLINARY EDUCATION

Briefly defined, cross-curricular education is the TRANSFERENCE OF THE SKILL of one discipline to ANOTHER discipline, and the accommodation and enrichment of BOTH disciplines by such transference.

Concepts experienced and internalized through the non-verbal forms of music (art and movement) are immediately accessible to the child, as they have been mapped into, and onto, the body through the child's experience - physical, aural and visual. Consider mathematics and music - both incorporate principles of measurement, e.g. duration/length or fractions and length. In music the concepts are experienced non-verbally through sound, through either rhythm or pitch or both.

Consider the principles of phonetics and the beginning, middle and end of words. Auditory discrimination, through music, deals directly with this area. The child who has laid down neural listening patterns of sound shapes (concepts of high, middle, low, beginnings and endings of sound; plosives and sustained sounds; differentiated levels of sound, serialization of sound; different ways of articulating sound; different ways of manipulating sound, being in control of sound; having fun with, enjoying and physically reproducing sound), has few problems with reading, least of all with phonetics.

Structures are laid down, through sound, as neuropathways in the brain. Once the concept is assimilated by the brain it may be recalled for use in any other discipline at any time. So when time arrives to teach fractions in the primary phase, those children who have internalized the concept through music, at an earlier stage, may find an inherent and subconscious aptitude for the mathematical skill. This is the very heart of the cross-curricular approach. Consider the implications of reinforcing concepts through music and non-verbal art forms, such as art and movement.

One may well argue that in the process of development the child acquires these skills through everyday forms of communication. Yes, but in music (art and movement) the child is a part of a whole process. The child creates, produces and experiences the sound. Eventually the sound is symbolically represented and the child associates the internal reality (via graphic notation) with the external reality.

The child, in music, may work from its inner reality, from what it knows, and it directs and controls its creative expression. In this way music is meaningful as it establishes a link between the child and the world. It also **provides the child with a key** with which to unlock a door to the world, to a particular aspect or context of the world. Music enables the child to grasp an idea and by grasping the idea the child understands what the idea, the objective reality of the world, is. This process can be defined as the functional-aesthetic of music.

*"Because teachers and school systems have too often failed to grasp the unique epistemological status of the aesthetic-artistic they have misconceived the point of this domain for education"* (Chambers 1989).

Cross-curricular approaches begin to explore, by focusing on skills and concepts common to disciplines, the implications of a **functional use of the aesthetic disciplines**.

Dr Jean Houston (1982) claims that music, experienced through the whole body in gross and fine motor forms, is imprinted in the body brain as a rich sensory-motor experience, and as such, it becomes a part of the child. No conscious memory is required to recall the skill: music and the child are one, and the child manifests its knowledge in action.

The same principle applies to movement (you do not explain to your legs how to walk; once you acquire the skill of walking it is part of you and manifests itself as need arises). Music, art and movement can be used to lay down neuropathways, i.e. patterns for all other disciplines to enhance these disciplines and to access to the child the skills needed for their safe and steady development.

Piaget, Fein, McGill, Brown, and others claim that children up to the age of seven learn physiologically, through images gathered by the body. Sensual experiences imprint patterns in their neurosystems. Most children have very well-developed auditory/memory abilities (particularly girls) and (as some psychologists say) they are better able to imitate, and memorize, than work out or understand, up to the time "they lose their baby teeth!"

It is accepted that at about seven the child experiences an actual growth spurt in the skull as the frontal lobes of the brain begin to "expand" in order to prepare the child for the formal operations to come. The process of development for each child is totally and absolutely individual and teachers face the problem of how to educate a group of totally different, disparate, unequal children - ensuring that each fulfils the potential with which it was born.

It is proposed that teaching models should be created which are rooted in primary sensory-motor experiences, enabling children to take charge of their own learning. These should be flexible enough to incorporate the needs of both pre-concrete, concrete and formal thinking skills. It is not yet widely accepted that such models should use music, art and movement.

The aesthetic disciplines do not need verbal forms of communication; they do not require the child to acquire "knowledge" before they may be used as means of expression; they do not impose value judgement, but simply allow the immediate, intense expression of self, of feeling, of inner space in an affective, symbolic, conceptual manner. They leave the children "in-control" of their assimilation of knowledge. They enable the child to articulate non-verbally, and to "make sense" of the world.

This is not an argument for the use of only music, art and movement (although it may sound like it), but rather a suggestion that a parallel reinforcement through music (art and movement) on an equal footing with the other disciplines, may well be the means to enhance and transfer skills which will enrich the child and enable it to meet its wonderful potential.

In summary, integrated subject disciplines are the combination of content, whereas cross-curricular or interdisciplinary education is the transference of skills.

## INTERCULTURAL EDUCATION

At its deepest level interculturalism is the willingness to enter the contextual world of other human beings; empathizing and trying to understand their way of perceiving their realities. it involves being a part of another person's functional-aesthetic. Interculturalism rests on selflessness.

*"Every culture we know has 'music'. Yet contrary to popular understanding music is not a universal language: people do not immediately understand, appreciate, or enjoy the music of other cultures. More accurately, people within cultures and between cultures often speak of 'our music' and 'their music'. Indeed, it is not uncommon for people to identify themselves by means of particular musical styles. In North America, for example, many young people proclaim their*

*life-style preferences via blasts of portable stereos. They wear music like a bold team badge or a t-shirt slogan. Other people go even further: they actually live the life of their music. Indeed, for many country and western music 'fans', 'country' is not just a 'style of sounds' to which to listen. Rather, country music is a way of life, it includes a preference for particular clothes, cars, sports, food, expressions, holidays, rituals and personalities"* (Elliott 1989).

This quote emphasizes the integral role music plays in the life of its adherents. Music is inside everyone of us. It manifests itself in balance, rhythm, tension and pitch. There is not one of us who is unmusical, inartistic or immovable. We simply vary in the degree of our expression of our potential. Music, art and movement are the expression of the child's "cultural" self (the genetic, environmental and spiritually determined self).

We have fallen, in this century, into the trap of regarding the arts as only aesthetic subjects. They are seen as the luxuries, the extras, the enriching section of education. THEY ARE NOT. Music, art, movement, drama and language are as fundamental to life as eating, breathing and sleeping. They are intrinsic to each child, to each adolescent and to each adult.

David Elliott (1989) writes:

*"This 'aesthetic' or 'fine art' notion of music has only been in place in the west since the eighteenth century. The last thirty years have seen it institutionalized in North American music education as the 'philosophy of music education as aesthetic education' (Leonhard and House 1959; Reimer 1970). Several countries outside North America have embraced this formulation more recently.*

*Unfortunately, the aesthetic concept of music education (music qua 'fine art') obscures the fact that music is something that people make and do: that music is a human practice inclusive of many subpractices of listening and making music which tend to interrelate dialectically. Indeed, an 'aesthetic' perspective by definition, tends to exclude 'artistic' consideration. In addition, it labels 'unmusical' any* *non-aesthetic (i.e. any non-formal) consideration including most technical and social considerations which seem to impact profoundly on the process of music making and music listening. Indeed if strictly followed, the aesthetic concept of music leads one to separate music from its context of use and production altogether."*

Murray Schafer (1975) writes:

*"Music exists because it uplifts us. Out of our vegetable bondage we are raised to vibrant life... it can be made to synchronise with bouncing balls, with waves, with horses' hooves and with hundreds of cyclic or regenerative rhythms of nature and the body. Singing is breathing. The universe vibrates with a million rhythms... music exists so that we may feel the echo of the universe vibrating through us. To catch these vibrations we need bold music - mind stimulating, heuristic, imaginative - a music in which the mind and body join in acts of self-discipline and discovery. To justify music fundamentally on any grounds other than its importance to intellectual, muscular and neural stimulation and co-ordination leads to problems."*

In our country we have first-hand experience of music, we ARE the proud owners of many genetic/environmental traditions of music making. The Christian, Jewish, Muslim, Hindu, Buddhist and Tribal religious services abound in the functional use of music. If we consider each of the great communities that make up South Africa we see ways of making music that range from spontaneous improvisation and composition to highly formal abstract structures. The cultural richness of our music, art and movement epitomizes the cultural richness of our lives. Dave Elliott (1989) quotes the work of Barbara Schmidt-Wrenger:

*"As Barbara Schmidt-Wrenger points out in her study of the Tshokwe of Angola and Zaire music, (singing and drumming) and dance act as vehicles of social teaching and wisdom. As in music making the goal in societal life is the achievement of balance between independent and normed behaviour... music processes become metaphors for life activities and life is learned by making music."*

We have at our fingertips the ideal opportunity to grasp the cultural diversity of this country; to take the content and skills of the music, art and movement of this land and to make these intercultural, i.e. to work in mutually INCLUSIVE concepts, as opposed to mutually exclusive concepts.

We can take the functional-aesthetic use of music propounded earlier in the cross-curricular approach one level deeper. The inter-/multicultural approach rests on integrative and cross-curricular attitudes. It demands that teachers examine what they teach and analyse the processes they use to teach skills and concepts inherent in their subject. It relies on increasing, not replacing children's skills; it relies on enriching, not substituting knowledge.

As Ranjit Arora (1987) writes, multiculturalism supposes:

*"a balance of images that relate to everyone and a balance of lifestyles and values that derive from models other than that of dominant culture alone"*.

Inter-/multicultural approaches are of prime importance in the consideration of language teaching. We all know the old saying "If you want to speak the language you must think in the language". Any of the arts is A PRIMARY EXPERIENCE for the child, e.g. music is drawn out of the child by the child, and is controlled in its utterance by the child. It is a foundation for the secondary experience of learning, known as language.

Music, art and movement are the non-verbal mirrors of society - if one does not understand the language, and one wants to understand the people, the way they think, feel and live, one gazes at the art, touches the architecture, listens to the music and dances the dances. In this way one absorbs the "feel" of the people and then one begins to learn to speak their language.

In a definition of inter-/multiculturalism individuals have to climb into the soul of the culture, to become aware of the shapes, the textures, the harmony, the rhythms, the patterns and the consciousness of the culture. They have to soak-in the nuances of the culture as espoused by subject, individual or community.

Inter-/multicultural education presupposes content, skills and feelings, a willingness to become a part of something which is different from one's own experience. It rests on a desire to explore and embrace the unknown. It includes the concepts of integration and transference.

Every subject discipline brings its own ethos, a quality of soul, an essence, a feeling, a way of perceiving life. The process of embracing disciplines is the process of perceiving, and that is the process of living.

All subject specialists are deeply aware of the richness and value of their field. What is claimed for one discipline may well be claimed for another. So how does one create a curriculum that

- does justice to the depth and intensity of each discipline?
- does not overload the child?
- ensures that children are equipped for the society, but the society they will meet six or twelve years hence?

Dare we ignore the very special ways of perceiving the functional-aesthetics that are intrinsic to music, art and movement?

## GENERAL SYSTEMS THINKING OR GLOBAL EDUCATION

In 1981 a group of psychologists at Harvard University, USA, came up with theories which concluded that a further stage of cognition is possible after the formal thinking stage of Piaget. They called it Beyond Formal Operations, or General Systems Thinking, or Global Thinking.

General Jan Smuts had already recognized the need for such thinking strategies and had coined the term Holism or Holistic Thinking, as a similar term for this way of thinking.

The Longman's Dictionary defines holism as

*"a view of the universe, especially living nature, as composed of interacting wholes that are more than the mere sum of their parts. Broadly any view that emphasizes the organic or functional relation between members of a larger whole."*

The General Systems approach incorporates

- the integrated approach which focuses on additive learning techniques
- the cross-curricular approach which focuses on the isolation of common concepts between disciplines and the transference of skill from one discipline to another
- the intercultural approach which focuses on the expression of the innate self through affective, functional-aesthetics within a known context, and emphasizes the expansion and enrichment of the child's experience through emersion from unfamiliar contexts.

This is what an Integrated Arts Program could be: a view of education as a living, changing human condition, composed of interacting disciplines that are more than mere sums of their parts.

General Systems/Holistic Thinking is the union of integrated disciplines, cross-curricular skills, and interculturalism. It absorbs the traditions of the past to open the eyes of the educators to a global vision of education for the future.

When are we going to create the educational structures that meet the future needs of children's education?

We must begin now.

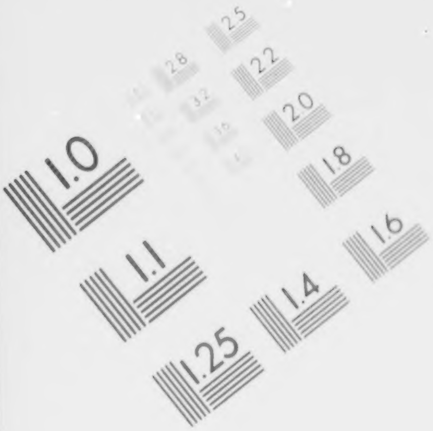
Does an Integrated Arts Program form part of this structure?

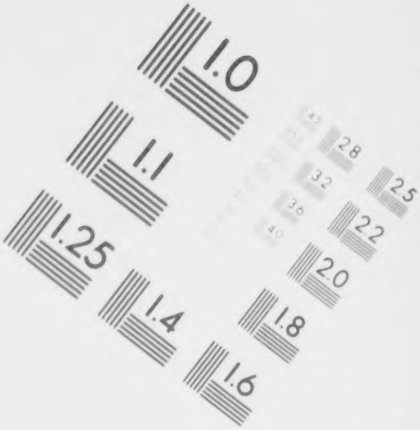
That is for you to decide.

**AIIM**

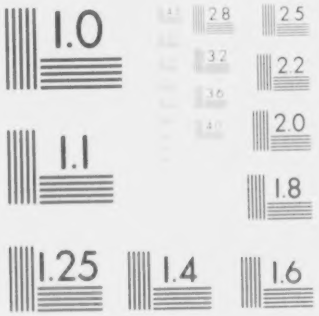
**Association for Information and Image Management**

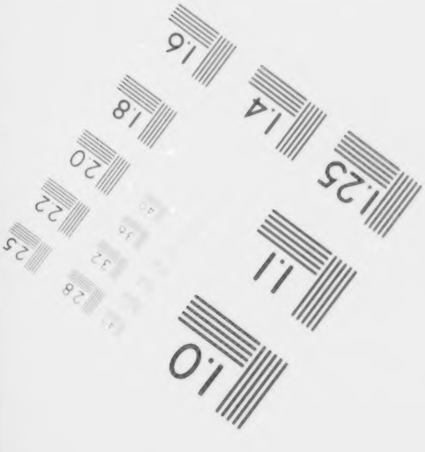
1100 Wayne Avenue, Suite 1100
Silver Spring, Maryland 20910
301/587-8202

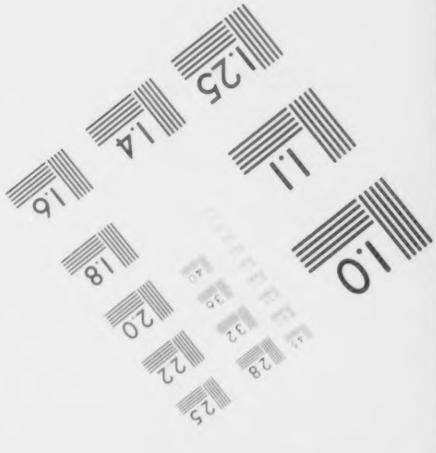

1.0
1.1
1.25
1.4
1.6
1.8
2.0
2.2
2.5
2.8
3.2
3.6
4.0


1.0
1.1
1.25
1.4
1.6
1.8
2.0
2.2
2.5
2.8
3.2
3.6
4.0

Centimeter
1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
mm
1
2
3
4
5
Inches


1.0
2.8
2.5
3.2
2.2
3.6
4.0
2.0
1.1
1.8
1.25
1.4
1.6


1.6
1.4
1.8
1.25
2.0
2.2
1.1
2.5
3.2
2.8
1.0


1.25
1.4
1.1
1.6
1.0
1.8
2.0
2.8
2.2
2.5

MANUFACTURED TO AIIM STANDARDS
BY APPLIED IMAGE, INC.

## REFERENCES

ARORA, R.K. & DUNCAN, C.G. 1987. *Multicultural Education (Towards Good Practice).* London : Routledge & Kegan Paul.

BROCK, C. & TULASIEWICZ, W. 1985. *Cultural Identity & Educational Policy.* Beckenham : Croom Helm.

BRUNER, J.S. 1960. *The Process of Education.* Cambridge, Mass. : Harvard University. (Vintage Books 1963)

CHAMBERS, J.H. 1989. The Aesthetic-Artistic Domain, Criticism, and Teaching. In: *The Journal of Aesthetic Education* 23(3).

CROCKENBERG, V. & LA BRECQUE, R. 1977. *Culture as Education.* Dubuque : Kendall/Hunt.

ELLIOT, D. 1989. Key concepts in Multi-cultural Music Education. In: *International Journal of Music Education* 13.

FEIN, G.G. 1978. *Child Development.* Englewood Cliffs : Prentice-Hall.

FUNES & MUNSON. 1975. *Musical Involvement: A guide to perceptive listening.* Jovanovich.

HIRST, P. & Peters, R.S. 1970. *The Logic of Education.* London : Routledge & Kegan Paul.

NYE & NYE. 1985. *Music in the Elementary School.* Englewood Cliffs : Prentice-Hall.

OEHRLE, E. 1987. *A New direction for SA Music Education.* Pietermaritzburg : Shuter & Shooter.

PAYNTER, J. 1972. *Hear and Now.* London : Universal.

PAYNTER, J. 1989. *Resources of Music: Composing in the Classroom.* Cambridge : Cambridge University.

SCHAFER, R.M. 1965. *The composer in the classroom.* Don Mills, Ontario : Universal.

SCHAFER, R.M. 1967. *Ear Cleaning.* Toronto : Berandol.

SCHAFER, R.M. 1967. *The New Soundscape.* Toronto : Berandol.

SCHAFER, R.M. 1970. *When words sing.* Don Mills, Ontario : Universal.

SCHAFER, R.M. 1975. *The rhinoceros in the Classroom.* Don Mills, Ontario : Universal.

SELF, G. 1967. *New Sounds in Class: A contemporary approach to music.* London : Universal.

SIMONSON, R. & WALKER, S. 1988. *Multicultural Literacy Opening the American mind.* St Paul : Graywolf.

STENHOUSE, L. 1975. *An Introduction to Curriculum Research and Development.* London : Heinemann.

SWANWICK, K. 1981. *A Basis for Music Education.* Windsor : NFER-Nelson.

SZONYI, E. 1973. *Kodály's Principles in Practice: an Approach to Music Education through the Kodály Method.* London : Boosey & Hawkes.

# MUSIEKBELUISTERING IN DIE PRIMÊRE SKOOL

**Helena du Plessis**

**Departement Skoolmusiek, Universiteit van Stellenbosch**

## 1. MUSIEK IS "KOMMUNIKASIE-IN-KLANK"

Musiek bestaan uit klanke wat deur mense geskep word en wat vir mense betekenis het - 'n soort "kommunikasie-in-klanke". 'n Musiekkomposisie, wat in musieksimbole geskryf is deur die komponis, word omskep tot musiekklanke deur die voordragkunstenaar, wat deur sy uitvoering en interpretasie die skakel word tussen die sender (komponis) en die ontvanger (luisteraar) van die "musiekboodskap". Hierdie belangrike skakelrol van verklanking het die uitvoerende musiekkunstenaar sentraal in die musieklewe van 'n gemeenskap geplaas. Daarom het ook die musiekonderwys om die verklankingsaspek van die musiekkommunikasieproses gesentreer in die opleiding van vokaliste en instrumentaliste vir amateur- en professionele musiekbeoefening.

## 2. MUSIEKONDERWYS IN SUID-AFRIKA - AKSENT OP VOORDRAG

Uit die geskiedenis van die Suid-Afrikaanse musiekonderwys blyk dit dat die voorrang van gespesialiseerde voordrag-onderrig ook hier gegeld het. Aan die begin van die twintigste eeu was daar reeds 'n gevestigde patroon van twee tipes musiekonderrig in skole, nl.

2.1 Individuele instrumentale onderrig vir die toekomstige "musiekprodusente", d.w.s. die klein persentasie leerlinge wat toegang gehad het tot konvensionele Westerse musiekinstrumente (klavier en orkesinstrumente), en

2.2 'n "Algemeen-vormende" musiekopvoeding vir die res van die leerlingkorps wat, volgens die algemene persepsie, die "musiekverbruikers" van die toekoms sou wees. Aangesien die uitvoerende musiekervaring selfs in die algemene musiekopvoeding voorrang geniet het, is die menslike stem as die mees beskikbare en goedkoopste "musiekinstrument" geïdentifiseer. Groepsang het hiermee sy beslag gekry as die belangrikste musiekaktiwiteit van die grootste gros leerlinge in skole. Vandaar die bekende vaknaam waaronder hierdie tipe onderrig tot vandag nog bekend staan, nl. "Die Sangklas".

Sang as onderwysmedium is nie foutief nie. Trouens, daar is baie geldige redes waarom sang 'n belangrike plek in die musiekopvoeding behoort in te neem. Die oormatige beklemtoning daarvan, ten koste van ander musiekervarings, strem egter die konseptualiseringsproses en daarmee dus ook die leerlinge se musikale ontwikkeling.

Die ontwikkeling van meganiese musiekproduksie deur die radio en grammofoon is wel teen die vyftigerjare in die musieksillabus gereflekteer deur 'n nuwe komponent, nl. Musiekwaardering. Die belangrikste oogmerk daarvan was egter die "kweek" van groter gehore vir musiekkonserte. Van musiekbeluistering as 'n selfstandige musiekervaring, naas die uitvoerende musiekaktiwiteite, was daar nog geen sprake nie.

In 1990, aan die einde van die twintigste eeu, is sang nog steeds die sentrale musiekaktiwiteit in die musiekonderrig van die grootste persentasie leerlinge in skole, ten spyte van die fenomenale ontwikkelings op die gebied van die klanktegnologie, en die gepaardgaande voordele wat dit vir die musiekonderwys inhou. Musiekopnames van uitstekende kwaliteit, en die wydste moontlike spektrum, is reeds dekades lank goedkoop en uiters gerieflik beskikbaar aan alle mense. Die gewone musiekgebruiker (die luisteraar) is vrygemaak van die monopolie wat uitvoerende kunstenaars op die keuse en beskikbaarheid van musiek gehad het. Musiekbeluistering het hiermee die musiekaktiwiteit van die breë massa geword.

## 3. LUISTER AS DIE KERNAKTIWITEIT VAN ALLE MUSIEKERVARINGS EN VAN DIE MUSIEKOPVOEDING

Luisterdiskriminasie vereis 'n kritiese verband tussen die ouditiewe fokussering van musiekklanke en die (musikale) denkprosesse. Hierdie intense luister is ook noodsaaklik by uitvoerende musiekaktiwiteite om afgeronde en artistieke musiekproduksies te verseker. Daarom kan luister as die kernaktiwiteit van alle musiekervarings beskou word.

Die musiekervaring kry egter eers estetiese waarde vir die mens as daar 'n derde fase intree, naamlik in sy musikale respons op die musiek. Daar is dus drie fases in die musikale luisterproses wat nie alleen in die skeppende en uitvoerende musiekervarings voorkom nie, maar wat by musiekbeluistering, as 'n selfstandige musiekervaring, ook volledig ervaar moet word, nl.

**KLANKFOKUSSERING BREINPROSESSERING MUSIKALE RESPONS**

In die musiekprogramme van die primêre skool moet daar voorsiening gemaak word vir 'n verskeidenheid musiekervarings waardeur die musikale luisterproses uitgebou word deur

3.1 die opskerping van musikale aandag en konsentrasie om goeie ontvangs en diskriminasie van musiekklanke te verseker;
3.2 konseptualisering van musiekeienskappe en musiekelemente ten einde die breinprosessering van klanke te bespoedig;
3.3 voldoende geleentheid vir emosionele respons op musiek.

Musiekbeluistering kan op 'n verbeeldingryke wyse as die kernaktiwiteit van musiekonderrig aan alle leerlinge benut word. Deur dit te kombineer met uitvoerende musiekaktiwiteite soos sang, instrumentale spel en beweging, en af te wissel met skeppende aktiwiteite, kan leerlinge se verskillende leerstyle, belangstellings, musiekvermoëns en -vaardighede geakkommodeer word.

Beluistering, as die sentrale musiekervaring in die musiekonderrig (in plaas van 'n uitvoerende musiekaktiwiteit), kan ook die grondslag lê vir Musiek as 'n eksamenvak in die primêre skool, omdat alle leerlinge op 'n gelyke basis by die musiekonderrig betrek kan word. Daar kan selfs oorweging geskenk word aan die moontlike voortsetting van hierdie vak tot op sekondêre skoolvlak waar dit, as 'n "gewone" skoolvak, sy plek langs ander gewone skoolvakke kan inneem.

## 4. KLANKBESOEDELING VAN ONS MODERNE OMGEWING

Kinders word vandag groot in 'n wêreld waarin geraas en groot volumes musiek die mens se gehoor voortdurend konfronteer. Ontsnapping uit hierdie klankmassa is baie moeilik. Die mens is nie toegerus met oorklappe nie, en kan ook nie wegkyk of "oë toemaak" om ongewenste klanke uit te sluit nie. Van jongs af moet die kind dus daaraan gewoond raak om die oormatige hoeveelhede omgewingsklanke wel te hoor, maar om dit op die agtergrond te skuif deur nie daarna te luister nie.

Agtergrondmusiek het feitlik alle aspekte van ons lewens binnegedring en het op sigself 'n belangrike komponent van die raserige klankomgewing geword. Daarmee het musiek ongelukkig ook, as 'n estetiese en vormende lewenskwaliteit van die menslike lewe, in die klankomgewing verdwyn, omdat ons van jongs af geleer het om dit met lawaai te assosieer en om 'n mindere belang daaraan toe te ken. Daarmee het die vermoë om met aandag te LUISTER ook verlore gegaan.

Die musiekopvoeding in die primêre skool moet dus in die eerste plek daarop ingestel wees om kinders eers weer te leer om te luister voordat hulle kan begin om (na musiek) te luister om te leer. Alle uitvoerende musiekaktiwiteite moet met 'n sensitiewe bewustheid van die klank uitgevoer word en sover moontlik gekoppel word aan musiekbeluistering waar die kind blootgestel word aan "goeie" musiek waarmee hy kan identifiseer.

## 5. KONSEPVORMING DEUR MUSIEKBELUISTERING

**Wat is musiekkonsepte?**

Daar bestaan tans nog baie verwarring ten opsigte van die presiese betekenis van die term "musiekkonsepte" en die onderwysende hantering daarvan. Musiekkonsepte is begrippe, idees of denkstrukture oor musiek wat deur die leerder gevorm word na spesifieke waarnemings tydens musiekervarings soos sang, spel, beweging of beluistering. Hierdie konsepte is egter nie voltooide denkprodukte of staties nie; hulle word voortdurend aangevul namate die leerder verder blootgestel word aan meer (en 'n verskeidenheid) musiekervarings. Musiekleer vind plaas deur die voortgesette vorming en kategorisering van musiekkonsepte of -denkstrukture.

Uit die bogenoemde beskrywing behoort dit duidelik te wees dat konsepte nie aangeleer of onderrig kan word deur 'n onderwyser nie, maar individueel gevorm word deur leerlinge. Tydens elke musiekleerervaring vind konseptualisering plaas en word nuwe musiekinligting voortdurend gekoppel aan 'n reeds bestaande en geïntegreerde datasisteem.

### 5.1 Drie modusse van konseptualisering

Volgens Jerome Bruner se leerteorie is daar drie modusse waardeur konseptuele ontwikkeling plaasvind, nl. die enaktiewe, die ikoniese en die simboliese. "Gekonsentreerde luister na musiek" (kyk punt 3) vorm die integrerende element in al drie modusse, wat in die musiekleer soos volg voorgestel word:

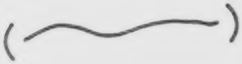
#### 5.1.1 Die enaktiewe modus

Hierdie leermodus, waarin die eerste konsepvorming oor en van musiek plaasvind, is nie-verbaal, d.w.s. konsepvorming en die verwerwing van musiekkennis vind intuïtief plaas deur beluistering en deur aktiewe musiekbelewing, en nie soseer deur verbale beskrywings nie. Beluisteringsmusiek moet versigtig gekies word om by die leerlinge te pas (kyk punt 6) sodat hulle ook emosioneel daarmee kan identifiseer.

### 5.1.2 Die ikoniese modus

In die ikoniese modus beskryf die leerders hul innerlike voorstellings van musiek in eenvoudige terme soos vinnig, stadig, hoog, laag, ens. Die luisterervaring word met ander bekende klankervarings en visuele beelde uit die leerlinge se musiekomgewing geassosieer en vergelyk. Hulle kan ook eenvoudige grafiese voorstellings maak van die musiek wat hulle hoor, deur byvoorbeeld

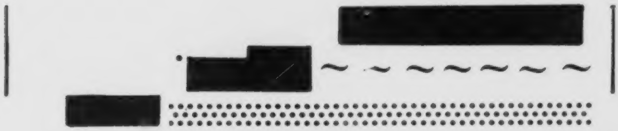
- ′n kontoerlyn van ′n melodie te trek wat die toonhoogtes voorstel,



of

- toonduurtes met strepies voor te stel (-  -  - -  - - - - -), of

- vrye interpretasies te maak van die stemming/timbre/vorm van ′n musiekwerk, bv.



### 5.1.3 Die simboliese modus

Die leerders kan in hierdie modus die tradisionele simboliese voorstellings van musiek (notasie en musiekterminologie) interpreteer, beskryf en in hul eie musiekaktiwiteite toepas. Die fokus van die musiekonderrig moet egter ook sterk gerig wees op die simboliese, ekspressiewe en emosionele waardes van die musiek en nie net op die verwerwing van teoretiese musiekkennis en lees- en skryfvaardighede nie. Die musiekbeluistering vind met behulp van luistergidse, nommerkaarte, musigramme en selfs partiture plaas, omdat die leerlinge reeds oor 'n basiese musiekwoordeskat beskik.

## 5.2 Konsepvorming van en oor musiek

Die musiekonderrig in die primêre skool, en daarom ook die beluisteringsprogram, moet reeds vanaf die eerste skooljare sentreer om

- die konsepvorming van strukturele musiekinhoude, en
- die konsepvorming oor musiek, waarin die affektiewe inhoud, of die kind se emosionele respons op die musiek, beklemtoon word.

Konsepte, wat oor en van musiek gevorm word, behoort duidelik onderskei te word van teoretiese musiekkwaliteite (soos metrum) of musiekelemente (soos ritme) wat nie musiekkonsepte op sigself is nie.

## 5.3 Konsepvorming deur beluistering en ander aktiwiteite

'n Bepaalde musiekkwaliteit of -element wat tydens 'n uitvoerende aktiwiteit soos sang, instrumentale spel of liggaamsbeweging opgeval het, kan onmiddellik daarna ook deur beluistering in verskeie ander musiekwerke geïllustreer word. Deur uitvoerende aktiwiteite aan musiekbeluistering te koppel, kan die fokus wat op die musiekelemente geplaas word, versterk word. Die leerling verken die musiek sodoende deur meer as een musiekaktiwiteit en in 'n verskeidenheid musiekwerke. Dit is noodsaaklik dat daar ook vir volledige konsepvorming van musiek voorsiening gemaak moet word, d.w.s. geleentheid om 'n bepaalde musiekelement in sy interaksie met ander musiekelemente waar te neem.

Die proses van konseptualisering is uniek aan elke leerder. Dit kan dus ook baie ongelyk plaasvind in 'n klasgroep waarin die leerlinge grootliks van mekaar verskil ten opsigte van hul musiekagtergrond en voorkeure vir bepaalde musiekervarings. Daarom moet die musiekervaring 'n wye keuse van musiekaktiwiteite en -voorbeelde insluit.

## 6. DIE MUSIEKPROGRAM: LEERSTOF EN MUSIEKKEUSE

### 6.1 Musiekleerstof

Die struktuur van musiek word deur beluistering in die primêre skool verken, d.w.s. die eienskappe van musiekklank, die elemente van musiek en die ekspressiewe waardes wat in die musiek vervat is. Dit is NIE teoretiese inhoude wat onderrig word nie, maar klankkonsepte wat met 'n ryke verskeidenheid van musiekervarings geassosieer word. Leerstof vir die primêre standerds sou dan die volgende insluit:

6.1.1 Klankeienskappe

- toonduur (kort/lank/korter/langer),
- toonhoogte (laag/hoog/laer/hoër),
- toonsterkte (sag/hard/sagter/harder),
- toonkleur (donker/lig/helder/briljant)

6.1.2 Musiekelemente

- ritme (eienskappe van toonduur soos wat dit in musiek voorkom), nl. tempo, pols, toonduurtes (en stiltes), aksent, metrum, ritmepatrone en sinkope;
- melodie (die horisontale aspek van toonhoogte), nl. vaste toonhoogtes (deur solfa en lettername), toonrigting

(op/af/reguit), kontoerlyn, klimakspunt, intervalle (disjunk, konjunk), motief, tema, frase;

- harmonie (die vertikale aspek van toonhoogte), nl. akkoorde, toonsentrum, modus, progressie;
- vorm (herhaling, kontras, eenheid, variasie) en eenvoudige musiekvorme wat hierby aansluit soos AB, ABA, Rondo, Tema en Variasie;
- ekspressie (dinamiek, tempo en uitvoeringstegnieke);
- timbre (toonkleuronderskeiding in groter kategorieë - vokaal, instrumentaal, elektronies) en
- tekstuur (monofonie, homofonie, polifonie).

## 7. RIGLYNE VIR DIE KEUSE VAN MUSIEK

### 7.1 Geskik vir die leerder

Die musiek moet aansluit by die leerlinge se intellektuele, emosionele en psigomotoriese ontwikkeling. Dit beteken dat hulle musikale agtergrond (huis, kerk, radio, televisie, ens.) sowel as die fisiese vereistes wat die musiekaktiwiteite (sang, instrumentale spel en bewegings) stel, in ag geneem moet word.

### 7.2 Estetiese waarde

Die musikaal/estetiese waarde van die musiek wat gekies word, is van die allergrootste belang vir die konseptuele ontwikkeling van die leerlinge omdat musiek hier die leerstof is en nie net 'n leermiddel nie.

### 7.3 Verteenwoordigend van 'n verskeidenheid musiekgenres, -tydperke en -kulture

Alhoewel die eerste leerervarings in musiek by bekende en eie kultuurinhoude moet begin, moet die universele karakter van musiek ook in gedagte gehou word by die beplanning van die musiekrepertorium vir klasmusiek. In die senior primêre standerds behoort volks- en kunsmusiek uit ander lande, asook 'n verskeidenheid musiekstyle en -tipes as illustrasiemateriaal vir beluistering aangebied te word.

## TEN SLOTTE

Die gesindheid waarmee 'n leerling musiek tydens sy skoolloopbaan gaan benader, sowel as die sukses van die musiekonderrig in die sekondêre standerds, hang in hoë mate af van die eerste musiekervarings in die junior primêre en primêre skoolfases waar die grondslag vir konseptuele ontwikkeling in musiek gelê word. Dit is die taak van die onderwyser(es) om 'n stimulerende musiekomgewing te skep waarin die jong kind musiek sal maak, daarna sal luister en persoonlike betekenisse daaraan sal heg. Hierdie taak kan slegs met sukses uitgevoer word indien die onderwyser(es) self oor die musikale sensitiwiteit en insig beskik om goeie musiek te kies, en die kuns verstaan om die genot van die musiekkuns aan die leerlinge oor te dra.

# SOLFA FOR ALL

**Annette van der Merwe**

**Laerskool I.R. Griffith, Johannesburg**

The foundation of all true music education is the training of the ear. It is for the ear that music exists. It is only through the ear that music can appeal to the intellect and the emotions (The Singing Class Teacher).

Music education in the class-room without many instruments can be most enjoyable for teacher and pupils through the use of the tonic solfa system. The class that can read and sing *Fun With Notes Book 5*, ex. 9: "Heigh! Hi! Ho!" will automatically understand the need for a t-l-t-d ending to this happy song; in the same way that there is a feeling of disappointment expressed in the descending phrases in the lah-song, "Beware the force of gravity" (Flying a Round).

Solfa notation assists the teacher in two ways:

Pupils become

(1) familiar and secure in their grasp of interval relationships in melodic and harmonic progressions;
(2) familiar with the construction of key-signatures, modulations and modes, which eventually leads to the effective use of staff notation in the senior primary phase.

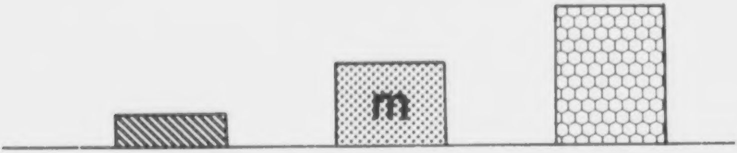
It is possible to learn about the elements of music if the teacher keeps in mind that tonic solfa cannot be taught as an end in itself. Children must hear melodies and harmonies in different timbres, rhythms, forms, textures, dynamics, tempi, moods and styles. Solfa should be used within the framework of listening, performing and composing activities and music programs should be given as much local content as possible.

The movable doh may present pitching problems to the teacher who has no pitched instruments in the class-room. A tuning fork (A440) could be acquired. From this any key may be found with a little practice. Alternatively a good melodica or tenor recorder could be used. The teacher should make a habit of giving the class the correct starting note and regularly checking the pitch during the lesson.

As part of the perceptual training program in Grade One any doh chord could be played ascendingly on alto chime bars. The teacher says: "Flight 523 from Cape Town has just landed. Vlug 523 vanaf Kaapstad het so pas geland". She asks: "Where does one hear this?" and answers: "The airport is saying: 'I have news'." The chord would not be so effective if used descendingly. The teacher could then give instructions using these three intervals, encouraging children to sing questions, answers or simple statements. They should be asked when these sound best.

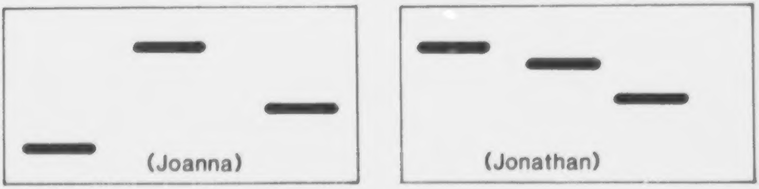
The doh, me and soh levels could be displayed by using boxes of different heights, but only the small letter "m" should be put on the middle box.

**FIGURE 1: DOH, ME AND SOH LEVELS**



Children could be encouraged to show which levels the teacher is playing or singing by using handsigns, pointing to the correct box, placing straight strips of cardboard horizontally on the flannel board or drawing lines on chalk boards or pieces of paper.

**FIGURE 2: NAME CALLING**



Name calling can be done without any problems as the low note now makes it possible to call "Joanna", too. Children could experiment with names of fruit, streets, towns, pets, etc.

How many middle notes can be heard? The teacher could sing four low notes and then sing the middle notes in her head. She could ask the children which middle notes they heard. The teacher could show the low, middle and high notes with her hands when singing "Pa' a cake", or when she plays the first notes of the slow movement of Haydn's Surprise Symphony. The teacher should set an example and always try to be inventive. Then she will discover how creative children can be.

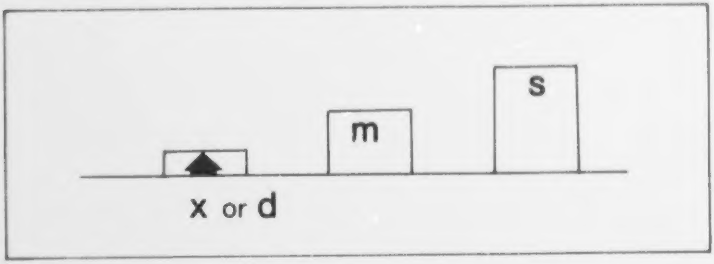
On home-made instruments some pupils may even manage to make the sounds of the doh chord by using rubber bands, bottles, glasses or reed pipes. The teacher could cut curtain rods in the correct lengths to sound a G or F chord. A glockenspiel, xylophone, metallophone, guitar, synthesizer or any other instruments that can pitch the doh chord could be brought into the room. Pupils could get many opportunities to sound the doh chord while the class sings pentatonic songs.

Sustaining the sound of the doh while the melody is sung, creates no problems as the class has become familiar with the bass sound. The pupils could sing "buttons" on the doh while the teacher sings "Tinker, tailor, soldier, sailor", in various keys. Another group may then sing "sew it on", s-s-l. Any ostinato word pattern could be used to train the children to sing independently.

## THE DOH LADDER

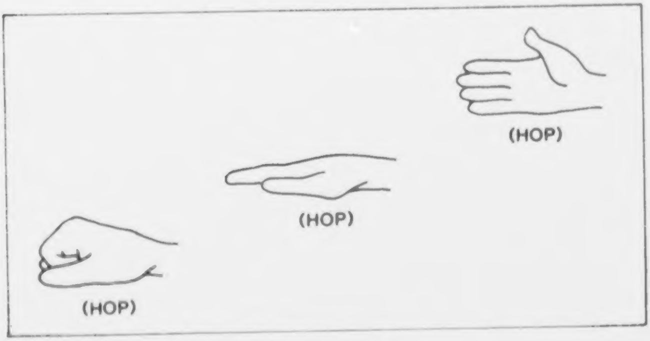
The teacher sings any familiar song in a major key, omitting the last note. She asks: "Did I finish the song? Can you finish it?" She says: "This last note brings the tune to an end, as if the little tune says: 'I am tired of running up and down and now want to go home to rest'. This last note is called 'doh' because it sounds strong and low and restful." The teacher then teaches the handsign, displays the name on the low box, shows the house sign or cross used to indicate doh and sings the ostinato not to words, but to "doh".

**FIGURE 3: WAYS IN WHICH TO INDICATE "DOH"**



The teacher says: "The high note we used is always saying: 'I am just as important as doh, because I always sound so bright and cheerful. People sing up to me because I wake them up!' Now this note is called 'soh' and we show it with our hands this way. Who do you think keeps the peace between these two sounds? Yes, the middle note which we shall call 'me'." Using the three handsigns, the children pitch accurately what the teacher shows.

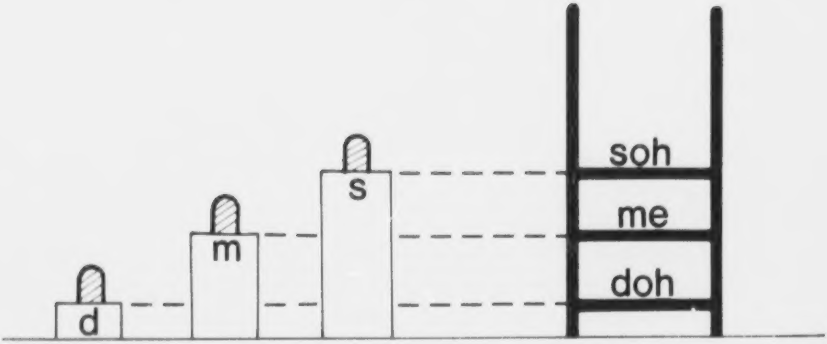
**FIGURE 4: HANDSIGNS**



"Which song am I showing? Which do you hear? Can you show what I sing?" After **hearing** and **doing**, comes **seeing.**

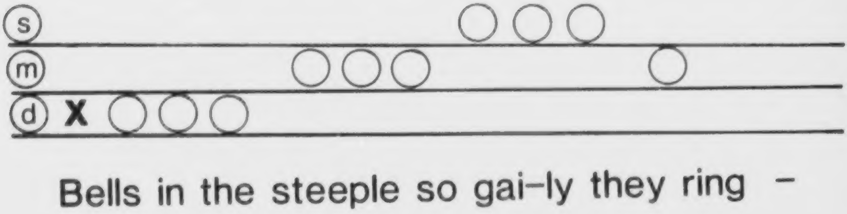
The teacher puts chime bars on the d-m-s boxes and shows the class how to sing from the vertical ladder.

FIGURE 5: THE VERTICAL LADDER


d
m
s
soh
me
doh

"Who can sing what I show? Who can play what I show?" Once the children are familiar with the vertical display, three lines can be shown on the flannel board and round notes placed in the spaces, with the house or cross in the first space.

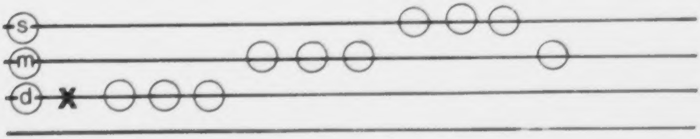
FIGURE 6: THE THREE-LINE STAVE


s
m
d
X
Bells in the steeple so gai–ly they ring –

The song "Bells in the steeple" or any song composed with these notes could be sung and pupils requested to pack the notes, according to the tune, in the spaces and on top.

The same tune could be used, but now sung or played a tone higher to help the class discover that the notes on the flannel board are now going to be notated differently.

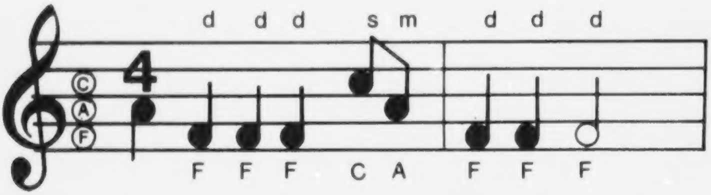
**FIGURE 7: TRANSPOSITION**



There are lines through the notes. Line notes or space notes can therefore be used. On the vertical ladder the tune will look the same, but on the flannel board there will be a difference. Children are encouraged to compose their own tunes, using words or just notes, and if they can notate it, other friends may be able to sing or play what was composed.

It is better to advance to the five-line stave as quickly as possible to help the children become familiar with the two names each note has. A G-clef could be displayed on the stave and the children could be told that this clef gives each line and space a lettername, so that each note that is shown on the stave can have two names, namely a first name and a surname. The first name is used for singing and the surname for playing on instruments. In future it could be said that doh is F and in this way the class could sing as the composer wants them to.

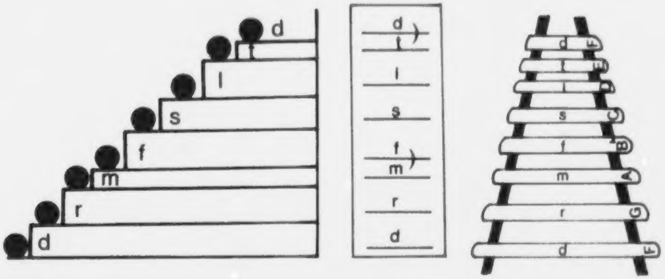
FIGURE 8: THE FIVE-LINE STAVE



Some institutions have a Music Beam Board which electronically sounds the notes written on the staves when a sensitized stick or pointer makes contact with the surface. Children could write and play on this surface with their fingers as long as one hand touches the point of the stick. When the volume is turned to maximum up to four children could play simultaneously, provided that they all press one hand on the neck of the child standing next to them. Only 12 volts pass through the fingertips and the music they play sounds splendid. The child who cannot pitch properly, benefits from this experience as the sound which is felt, stimulates concentration.

The visual display of the steps of the doh ladder is very important. Boxes or steps made of any other material which show the two tetrachords in different colours, will bring home the beautiful simplicity of Western music. Chordal changes to harmonize songs can be worked out by the children themselves. The need for key-signatures becomes clear if children pack chime bars on the steps. Solfa notation and staff notation go hand in hand all the way.

FIGURE 9: THE MUSIC BEAM BOARD

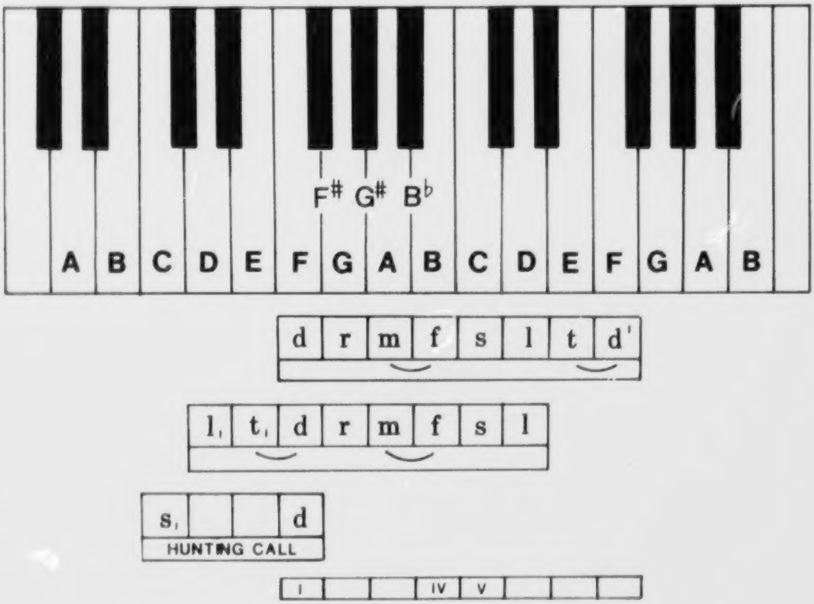


The music teacher who also teaches mathematics, will know that number lines and keyboard lines are equally important. A keyboard with the letternames clearly printed could be displayed and for each different doh, a solfa set of notes could be moved underneath, using magnets (see **FIGURE 10**).

Transparencies should be used wherever possible to alert the ear visually. The relevant staff notation should be overlaid with solfa notation where needed for extra practising or the discovery of a new concept. Difficult passages are made simple with solfa singing. Modulating with the raised "fe" or lowered "ta" makes more sense than just the adding or removing of a sharp or flat. Relating a lah-song to a doh-song has made theory fun for many youngsters who have to cope with unimaginative instrumental teachers who cannot understand why their pupils forget so much so quickly.

If we can develop in the child an understanding of the emotional qualities of the different melodic progressions found in all the music around us, we will have opened up a world of sound experiences that can occupy the mind till the end of all time.

FIGURE 10: KEYBOARD WITH PRINTED LETTERNAMES


F# G# Bb
A B C D E F G A B C D E F G A B
d r m f s l t d'
l, t, d r m f s l
s, d
HUNTING CALL
I IV V

# ONS ONTDEK MUSIEK: DEMONSTRASIELESING

**Mariana le Roux**

**Onderwyskollege Goudstad**

## 1. WHAT IS MUSIC?

I would like to start by quoting colleague N.A. Jaya from India:

*"Music is the essence of civilization. As music is, so is civilization... Since music is the highest refining influence, it is important that... schools give stress to the art... Music is an amalgam of divinity... patriotism, sympathy and understanding... It stands for immense beauty and supreme value... Music...was one of the offerings made to God, and not an item of entertainment alone... It is the privilege of teachers everywhere to pass on to young children everywhere the heritage of music...all education can be built around music as the unifying core... Music is perhaps the most sensitive media for expressing details of the whole gamut of objects, events, happenings and emotions. As such, it appears a universal language... Music opens up a limitless frontier for the child. Where music is, there happiness is in the making... Music provides moments of great revelation, and it is important for children to have these moments of great experience. Musical foundations are built step by step, and musical taste proceeds from the familiar to the cultural level. No matter how great or how small a degree of musical talent a child has, the way he feels about music is determined by the type of music education he has..."* (Jaya 1988 : 178,179).

Elke klein skoolbeginner is dus geregtig om op 'n ontdekkingstog in die wonderwêreld van musiek ingelei en begelei te word - nie net om in die ryke kultuurskat van musiek as ouditiewe kuns te mag deel nie, maar ook vir eie innerlike verryking en optimale ontwikkeling.

## 2. PERSPEKTIEF VIR DIE DEMONSTRASIELESING

Vir die doel van hierdie lesing beperk ons ons tot die junior primêre fase, en spesifiek tot die eerste skooljaar. Dieselfde beginsels kan egter ook na die daaropvolgende skooljare deurgetrek word en aangepas word by die betrokke klasgroep se belangstellingsveld, leefwêreld, behoeftes en besondere ontwikkelingskenmerke.

Die teikengroep is spesifiek die junior primêre onderwyseres wat weinig of geen klasmusiekopleiding gehad het nie, maar wat verplig is om haar eie klas se klasmusiek waar te neem. Miskien is u een van hulle. U sien nie kans om voor te sing nie, en sal dus eerder die musiek totaal vermy, of "ruilhandel" met 'n kollega aangaan, byvoorbeeld: "Ek gee jou L.O. of Kuns en jy gee my Musiek". Waar musiek spontaan in die loop van die dag in klein porsies geïntegreer kon word, en die leerlinge kon beleef dat Juffrou saam met hulle beweeg en sing en speel, moet hulle uit hulle bekende klaskamer saam met 'n ander groep leerlinge beweeg en Juffrou is baie keer nie eens saam met hulle nie. Die groep is ook so groot, dat elke kind nie werklik aandag kan kry nie.

Die uitgangspunt is dat die proses van musiekopvoeding ten nouste aansluit by die kind in die betrokke stadium van sy ontwikkeling. Dit is dus musiek ter wille van die kind en nie die kind ter wille van musiek nie. Die bedoeling is dus nie in die eerste plek om die vakgebied te laat floreer nie, maar om die kind maksimaal te laat ontwikkel.

## 3. QUESTIONS TO BE ANSWERED

We as music educators believe in the value of music in the overall development of every child, therefore we should try to be honest in our efforts and try to answer the following questions:

- Who are the children?
- Which type of learning experiences appeal to the children?

- What is my overall intention with music education for these children and what is my specific aim with each learning experience?
- How am I going to realize the intended learning experience?
- Which media do I need?
- Which kind of music would I choose?
- Would I be able to compile my own music education program?

Daar sal sekerlik nog vrae gevra kan word, maar voorlopig is dit genoeg om ons gedagtes aan die gang te sit. Met die skoolbeginners in gedagte, kan ons die vrae kortliks soos volg beantwoord:

3.1 Die skoolbeginners is spontaan, vol verbeelding, beweeg en sing graag en is vir die eerste keer in 'n formele skoolsituasie. Hulle is nog baie daarop ingestel om te speel - iets wat in aanmerking geneem moet word en vir leerdoeleindes benut behoort te word. Omdat dit 'n nuwe lewenswerklikheid is waarin hulle hul bevind, lei die ontdekkingsingesteldheid van die skoolbeginner daartoe dat hy graag wil leer en wil presteer. As die outjie dus kan leer terwyl hy spel en genot ervaar, sal hy ontspanne wees en sal sy leerwins noodwendig groter wees as wanneer hy in 'n leersituasie gestel word waarin hy gespanne is en meer van die nuwe inhoude as van die belewing van musiek bewus gemaak word. *"Happy children are full of music during the whole day. Children sing as naturally as they talk, and there is nothing that cannot be taught through music..."* (Jaya 1988 : 178).

3.2 Die leerervaringe waarvoor hy die meeste vatbaar is, sal dus dié wees waarin hy spontaan kan reageer, sy verbeelding kan gebruik en waarin hy vryelik kan beweeg, speel en sing. Dit wat hy dus graag doen, gaan ons inspan om hom aan musiek bloot te stel. Vir die klein pionier in die wonderwêreld van klank is die ontdekking van verskillende klanke 'n heerlike avontuur; daarom sal instrumentale spel byvoorbeeld uitstekend aangewend kan word om hom musiek te laat ontdek, alhoewel dit vir hom 'n nuwe ervaring is, veral as dit selfgemaakte instrumente is. *"It is evident that the children played on the instruments that had been prepared a greater number of times than on the instruments procured from the market"* (Jaya 1988 : 180).

3.3 Die oorkoepelende doel van musiekopvoeding in die eerste skooljaar behoort spesifiek ingestel te wees op die ontwikkeling van die ouditiewe persepsie van die leerlinge. Hierdie ouditiewe agterstand is hoofsaaklik te wyte aan die oorbeklemtoning van die visuele (veral TV) in hulle ervaringswêreld. Die probleem van swak luister- en konsentrasievermoë, wat van die allergrootste belang vir elke kind se daaropvolgende studiejare is, moet eenvoudig van die begin af aangespreek word. Hoe aangenamer hierdie luisterervaring is, hoe meer ontspan die kind, en hoe makliker word dit vir hom om te luister. Veral as dit 'n tema is wat direk by sy leefwêreld aansluit, word hy nuuskierig en begin hy uitsien na die ervaring. Wanneer genotservaring deur middel van musiek daartoe kan lei dat die kind wil leer, het musiek daartoe bygedra dat die kind by sy eie volwassewording betrokke wil wees. Deurdat die leerervaringe so beplan is dat hy dit alles kan doen, verbeter sy selfbeeld en neem sy selfvertroue toe. Sodoende kan musiek ook vir die kinders met een of ander agterstand, hetsy ten opsigte van milieu, liggaam of intellek, van positiewe waarde wees. *"Music helps to calm down, to enjoy rhythm and movement, to develop finer motor coordination, to acquire concepts, to concentrate, to receive recognition, to develop a sense of belongingness, to participate and interact with peers, to overcome crying, anxiety and shyness"* (Jaya 1988 : 179).

3.4 Vir die onderwyser wat graag die leerlinge se musiekervaring met hulle wil deel, maar nie kan sing en klavier speel nie, bestaan daar tog die moontlikheid om 'n plaat of kasset in te span, maar *"Watter snit is geskik, met watter doel, watter leerervaringe en hoe word die beplanning vir die jaar wat voorlê, gedoen? Wat maak ek as ek nie self vir hulle 'n liedjie kan aanleer nie? Wat van al die ander vakke? Waar gaan ek* *alles inpas en hoe gaan ek dit alles voorberei?"*. Die vrae rondom die "HOE" en die "WAT" in Klasmusiek is legio. Wanneer die onderwyseres egter vir 'n geruime tyd saam met die leerlinge musiek ontdek het en die wesenskenmerke van musiek beleef het, word dit 'n meer bekende wêreld en sien sy later werklik daarvoor kans om haar eie program saam te stel, op grond van 'n bekende verwysingsraamwerk, naamlik die eienskappe wat wesenlik deel van musiek uitmaak, dit wat musiek is en wat deur elke persoon in elke ouderdomsgroep beleef kan word. Ons kan hierdie basiese, onwegdinkbare kenmerke van musiek die wesenskenmerke van musiek noem, dit wat musiek self sê hy is. Vir die onderwyseres om hierdie wesenskenmerke saam met die kinders te beleef, binne die konteks van 'n tema wat by hulle leefwêreld en selfs by die tema van die ander vakke vir die betrokke week of eenheid aansluit, is dit nie nodig om 'n solis of pianis of musiekkundige te wees nie. Terwyl sy saam met die kinders musiek ontdek, leer sy self ook van musiek. Wat veral in Afrikaans ontbreek, is media, dit wil sê die apparatuur sowel as die programmatuur, wat nie net plate of kassette is nie, maar ook die hele beplanning wat doelwitte, temas, leerervaringe, vrae/opdragte en musieksnitte insluit.

In answer to the question "When do the children enjoy music maximally?" it was reported from India that if teachers merely stood by and directed, the children tended to feel estranged, isolated and at a loose end. *"When the teachers hopped, skipped and danced with the children, the participation of the latter was maximum. The teacher's involvement also supported those who were not ready to sustain continuous contact on their own... A computer will teach a child only if a child is willing to learn. But exposure and emulation through good models definitely lead to desirable learning experiences, since music is the children's birthright..."* (Jaya 1988 : 180).

3.5 Die navorsing waarmee ek op die oomblik besig is, toon dat onderwysers wat geen selfvertroue of raamwerk vir musiekaanbiedinge gehad het nie, deur middel van 'n aanvangsmultimediapakket vir musiekopvoeding in die eerste elf weke van die eerste skooljaar wel kans sien om die twaalfde week se program self op te stel. Elke onderwyseres kies haar eie tema en ouditiewe persepsie-doelwit van die betrokke week of eenheid, musieksnitte uit verskillende musiekstyle en stel haar eie vrae en opdragte op na aanleiding van die raamwerk waarmee sy vertroud geraak het.

> Colleague Jaya from India reports that *"Teachers use various methods in order to make children musically conscious. Birthday celebrations, prayers, group singing, community singing, talent shows, singing games, reading songs, dramatizations, dance drama, story songs were the methods adopted by the teachers, the most common ones being prayer and group singing (98%). Experiences in listening to records/cassettes, using rhythmic movement, reading music and creating music were the least adopted ones (2%). The songs were taught by the phrase method, with the children repeating the phrases sung by the teachers. Music is created in at least four different ways. First, the words and music may be created simultaneously; second, the music is composed to fit ideas; third, words are created to suit the music and last, music is created without words. Interviews with the selected...teachers revealed that less than 8% of them were aware of any one of these elements of creating music"* (Jaya 1988 : 180).

In aansluiting by die bogenoemde bevindings, en uit huidige navorsing met junior primêre onderwysers, sowel as vorige navorsing met junior primêre studente, wil ek die bewering maak dat ons junior primêre onderwyserskorps oor die algemeen oor veel meer musikale potensiaal, kreatiewe denkvermoë en oorspronklike onderwyshandelinge beskik as waarvan hulle moontlik bewus is. Die negatiewe gesindheid by baie onderwysers rakende hulle onvoldoende Klasmusiekagtergrond kan oorbrug word wanneer werkbare programmatuur vir hulle beskikbaar gestel word en hulle begin ontdek dat musiek vir die kleingoed die aangenaamste gedeelte van die dagprogram kan word.

Ek wil die vertroue uitspreek dat die bespreking van kort gedeeltes van die programmatuur wat ek reeds begin vervaardig het, u sal inspireer om self in hierdie rigting te begin werk, sodat daar 'n groter verskeidenheid programmatuur vir musiekopvoeding beskikbaar gestel kan word, veral in Afrikaans, waar die grootste leemte is.

### A. Videoprogram

As motiveringsmedium met die volgende indelings:

- sluit aan by die lewenswerklikheid;
- sluit aan by die sesjarige kind;
- sluit aan by die wesenskenmerke van musiek;
- Bylae 1 Juniorkoor;
- Bylae 2 Sangspeletjie.

### B. Klankkassetprogram: Wat hoor jy?

- ingedeel in weke/eenhede;
- elke keer 'n ander tema en ouditiewe persepsie-doelwit;
- sistematies saamgestel in kolomme: opsomming, wesenskenmerke van musiek, leerervaringe, media, individualisering, musiekvoorbeelde, wenke.

### C. Klankskyfieprogram: Die instrumente van die simfonie-orkes

Eksplorasiemedium vir die onderwyser vir moontlike gedeeltelike implementering in die klaskamer.

### D. Videoprogram: Hasie Grootore ontmoet Mamma Viool

Eie toepassing van 'n kombinasie van drama, spel en werklikheid.

## 4. VERWYSING

JAYA, N.A. 1988. *Music education for young children.* Paper from the XVIII ISME International Conference, Canberra, Australia, 1988.

**RESEARCH**

**NAVORSING**

# JOINT PRESENTATION: TEACHING INDIAN DRUMS IN DURBAN

## THE MUSIC TEACHER AS AN ENCULTURATOR: LESSONS FROM INDIAN MUSIC

**Sallyann Goodall**

**University of Durban-Westville**

### INTRODUCTION

This paper intends to give a view of the educational aims and methods reflected in the local Indian (specifically Hindu[1]) community. Most intercultural involvement nowadays seems to be focused on African and Western traditions. These seem to have features which are more easily combinable. But if Asian "economic miracles" are anything to go by, we could find ourselves forced to come to terms with Eastern ideas before long, and we would do well to understand local manifestations of these as soon as possible.

My doctoral research involves a field-study of Hindu devotional music in Durban and I have studied Classical Sanskrit for almost three years. All local players of Indian music "come up through" the system of devotional music, so it is the core of local music education.

First I will discuss the chief goals and concepts of classical[2] Indian education and show how these apply in classical Indian music education. Then I will show how two Indian music educators in Durban promote these aims, that is how they function as enculturators. Finally I will ask whether and how these aims and methods could be useful to "other" people and Western music teachers.

### THE AIMS OF CLASSICAL INDIAN EDUCATION

Rambiritch (1959 : 86-87)[3] finds that Hindu educational thought shows two basic aims, namely the "immediate aim" and the "ultimate aim".

(1) **The immediate aim** is the development of personality. Personality is a broad concept which encompasses the body, the mind, the spirit and the heart. Education of personality includes "...*a physical aim for the development of his body; an intellectual aim for his mind; a cultural and aesthetic aim for his spirit; emotional, ethical and moral aims for his heart*".

The good development of personality is essential for good action to result. Good action is necessary to overcome all the results of bad actions after the motto "As you sow, so shall you reap"[4].

(2) The **ultimate aim** of education is spiritual. This is seen in the long-term context of one's whole life, to which the immediate, or shorter-term aim must relate. The Sanskrit saying "Sa vidyāya vimuktaye" - "It is knowledge/education which liberates", underlies both aims and is a central concept. The immediate aim sets one's feet correctly on the ultimate path, as it were.

So, although Rambiritch expresses two aims, they are consonant with, and proceed from, each other. Life is to be a godly life, and education[5] should make this possible.

This is expressed well in modern times by Gandhi's formulation of what was later called Basic Education, developed originally at his settlement at Phoenix, Durban.

*"In conceiving the curriculum for the basic education in India, Gandhiji laid down certain broad principles:*

*(a) It should help to draw out the best in child and man, i.e. in body, mind and spirit.*
*(b) Such all-round development was to be brought about through a craft-centred education.*
*(c) The supreme end of all knowledge was god-realisation.*

*Gandhiji emphasizes the education of the three H's, i.e. the Hand, Head and the Heart. This leads to the development of character so necessary in the realisation of the goal of Hindu philosophy - the liberation of the soul"* (Rambiritch 1959 : 52-53).

## THE STAGES OF LIFE IN HINDU PHILOSOPHY

Since Vedic times (ca. 1500 B.C.) life is conceived by Hindus to have four stages or āśramas. This underlies the world-view of Hindus living in Durban. The stages are called Brāhmacārya, the stage of the celibate youth; Grihasta, the stage of the householder; Vānaprastha, the stage of retirement and Sannyāsa, the stage of renunciation. All educational aims relate to this basic conception of the passage of life through stages.

Becoming a Brāhmacārin is synonymous with beginning formal education. The child is placed in the care of the guru, the teacher, and participates in two ceremonies[6] which make this commencement memorable.

As a Brāhmacārin the student *"...adopts a rigorous code of conduct for the attainment of a life that is virtuous and noble"* (Vedalankar 1986 : 92). It is the stage of study and celibacy, a period of trial and subordination (Rambiritch 1959 : 78). It is in this stage that Rambiritch's "immediate aim" of education is fulfilled.

At the completion of studies the guru confers a title on the student[7] and he returns home and may participate fully in the social and economic life of the community. He may now marry and become a householder (grihasta). The householder is the economic mainstay of society, with *"all servants, students, saints, sages and even domesticated animals"* (Vedalankar 1986 : 58), as well as parents depending on him for sustenance.

When *"...the father of a family perceives his muscles become flaccid and his hair grey, and sees the child of his child..."* (Rambiritch 1959 : 81, quoting Jones) he may hand over all his family responsibilities to his son[8] and begin to retire from life. He may do service to mankind, but he renounces all occupations from which personal benefits accrue. Originally he retired to the forest for a life of meditation. When his self-discipline and spirituality enable him to free himself from worldly attachment he begins to wear the saffron robe of a sannyāsin; a symbol of a life of austerity and renunciation (Vedalankar 1986 : 93). This "...*provides for the fullest opportunity for the self-realisation*" (Rambiritch 1959 : 81). It is as a sannyāsin that the ultimate aim of education is intended to be reached.

To understand how concepts and methods of music education are related to general education we must understand the guru-siśya tradition in more detail.

## THE GURU-SISYA TRADITION

Guru means, commonly, teacher. Its meaning as a teacher comes from its meaning as an adjective, meaning "heavy or weighty." By extension this means "important, momentous, great" or "*father, any venerable or respectable person, teacher or preceptor*" (Apte 1970 : 189-190).

The guru or teacher is respected by all because educational aims are linked with spiritual ones. Very great teachers are venerated in a way unknown to Western society. This has been the same from Vedic times, and although the content of education has become more complex with time, the position of the teacher and the relationship with him has not changed. Even in modern Indian education, which is heavily influenced by the Western, British model, one detects a typically Eastern, rather than Western, attitude towards the teacher. This is true also in South Africa.

Originally the guru took the siśya (the student) into his home. The guru was typically an older person, a vānaprastha or sannyāsin, although he might have been a householder too. The student became part of the guru's family[10] and as such he did household tasks for the guru, tended his cows and shared everything he had or received with the guru.

On the method of teaching Rambiritch says:

*"The guru taught by example rather than by precept. That form of training has a lasting effect which is achieved by doing. It becomes an absolute necessity that the teacher himself should be imbued with such qualities that will help to promote the moral in the pupil"* (Rambiritch 1959 : 102).

The students learned by "imbibing"[11] the qualities of the teacher in an intense way as children do from parents. The guru was expected to practise all virtues, have knowledge of wordly wisdom, behave well with students, show equal kindness to friend and foe, have no lust for riches, be impassionate and to have the enlightenment of mankind as his chief care. He earned no salary and lived by the gifts of his students[12] (Rambiritch 1959 : 99-103).

The guru did also instruct his students, the content of education being the Vedas[13], with all the branches of learning connected with these. These branches became more and more complex with time, originating with phonetics, grammar, etymology, prosody, astronomy and rules of ritual, eventually becoming the many disciplines taught at the great universities of Taxila, Benares, Vikramashila and Nalanda[14] of the Classical Age (this corresponds with the beginning of the European "Dark Ages").

The personal relationship between guru and siśya is thus of the greatest importance in this educational system. The instructed material was essential for the student to make his way intellectually and vocationally, but what was passed on to him more intensely than the material was the expected way of life. The system had no examinations and no material prizes. The reward was the praise and admiration of the guru.

I use the term guru purposely here so as to be able to attempt to correct the general perception of this term. It is used in Western conversation to mean someone who has an exaggerated opinion of his spiritual or other authority, and not only expects others to share his opinion but leads them to serve him as if he has this authority in reality. To the West generally, a guru is a person who **mis**leads others. In my experience Indians always acknowledge the presence of such people and condemn them. Their number is probably as small as that of villainous Western teachers.

The classical Hindu relationship of teacher and student is very similar to that of parent and child, only the teacher is expected to be a better moral and intellectual example than the parents. The teacher thus plays a very strong role as an enculturator, in many cases stronger than that of the parents. My observation of Western education is that the teacher does not play a great role in the general enculturation of the child's life because the teacher seems to have a role subordinate to that of the parents. In the Indian system it is acknowledged that parents could have an adverse moral effect on their children. Thus it is the moral standard of the guru and his relationship with the students which is the core of this system, where values and behaviour precede content.

The classical Indian system of education presupposes very high standards in all facets of the teacher's life, and a high level of cooperation and desire to learn on the student's part. The system rests on a clear philosophical idea of the structure of the passage of life (the four stages) and the aims of education. Thus the conception of life, the aims of education and the demands on teacher and pupil have a high level of consonance.

In music education exactly the same applies. The only difference is that the content of education is music. The moral standard on the part of the teacher, the "imbibing" method of learning - although instruction is given here, too - the fact that the student lives with the teacher, all of this is the same. It is noticeable that in the tradition of music education there are relatively many fathers who teach sons, and fewer children from other families taken in. This, however, changes nothing in the system of education. In this context it is easy to see how the gharana tradition - or different schools of playing-styles, in which the style is virtually inherited - came about.

The "imbibing" method of learning uses little or no discussion and questioning. The student learns much by rote. He repeats over and over again, trying to copy what the teacher does. The teacher is fairly sparing with his praise, and stories of perseverance in trying to please one's guru are numerous. This is not because the guru is bad-tempered, but because he wants to develop perseverance and other qualities in his student. (In fact, most stories about gurus are about the ways they develop personal qualities in their students and not what they say about the music. Most of what they are remembered to have said is aphoristic.) This is a fairly arduous path for the learner. It is also time-consuming, and when it is said that musical training lasts about 20 years, this is why; this time does not reflect merely on the complexity of the music.

Indian classical music is strongly improvisatory. This means that a top-class technique must be developed. But it also means that the technique is the "bottom line", since the player is expected to constantly produce new ideas in a performance lasting up to a few hours. This type of creativity can only be offered by a person who also has extraordinary knowledge of human experience; this type of knowledge cannot be gathered quickly or superficially. As a system of music education these methods produce a highly proficient and creative musician.

Viewed from the angle of the "immediate" and "ultimate" aims of Hindu education, the repertoire (technical exercises, set pieces, rāgas[15] and improvisation techniques) does not take precedence over the human, spiritual and moral development of the student.

Repertoire could be viewed as "fodder" for experience. Repertoire is the material for the process of realizing the goals of education. Repertoire is definitely not **the** goal of music education.

Thus Indian music education is "value enculturation" and "people-centred" rather than "repertoire enculturation" and "work-centred". Human values and behaviour are given priority over the musical product. The vehicle that produces this result is the guru-siśya, or teacher-student, relationship, backed up by a philosophical understanding of life goals.

## INDIAN MUSIC TEACHING IN DURBAN

The information in this section is the result of my own fieldwork in Durban. It uses examples of two learning situations, one in a religious worship context, learning songs, the other learning the drums in a class situation where the foundations of classical South Indian drumming are taught.

The first situation is fairly unusual in that the teaching takes place in a worship context. The V.M. Govender family has held a family service at the Umgeni Road Siva Temple[16] at 18:00 on a Monday since the 1940s. V.M. Govender (76 years old) presides over the service and clearly has authority, but since he is not a musician and the service is almost exclusively musically expressed, he does not often determine what is actually sung (part of the service is fixed).

V.M. Govender has twin sons, S. and G. Govender, the former trained locally as a South Indian devotional singer, the latter as a mṛdangam player, who now plays tablā[17]. Their co-operation allows for the musical success of the service, but S. Govender leads. He sings several songs solo but spends almost half the service time passing the easier songs of his repertoire on to those present.

The worshippers number about 25, most of them parents with children, the oldest of which are teenagers. There are about five unattached females, of whom I am one. These are the most responsive music learners.

S. Govender does not consider himself a guru. This would be presumptuous on his part since his repertoire is fairly fixed and he concentrates on passing on what he knows. His family is particularly keen that the repertoire is passed on, because singing devotional songs is considered an important community service, and they wish this to be continued by as many as possible. But even though he is not a guru, there are many features of his manner, the teaching situation and the relationship of the learners to him that are typical of the classical guru-siśya relationship.

All of the songs taught are in Tamil[18]. They are all taught by rote, word for word, line for line. Looking at a text (some have songbooks) is not encouraged.

The rote learning is characterized by the continual repetition of the teacher. He does not point out our mistakes, he just continues to repeat; his repetition alone conveys his dissatisfaction with a result, and we listen more and more carefully. He takes it half a line at a time, speaking first, and only later singing. (It takes about three weeks to learn two sung lines.) His repetition is never impatient and although he invariably asks individuals to repeat alone, there is never a harsh word for those who are unsuccessful. There is also no sympathy. It is as if we have all the time in the world to complete the job and that everyone will surely be successful; we have only to continue listening and repeating ever more accurately.

Very noticeable is the speed and obedience with which everyone follows on. The participants have very little natural confidence and have to be constantly reminded to have no fear and to speak up or sing out. This makes their obedience all the more obvious. However unknown the text, however unpractised the melody, anyone who is asked to perform individually will do so immediately without hesitation. There is no embarrassment, surprise, scorn or joviality at a poor result. There are no remarks passed or glances exchanged. There is also no sympathy or false praise. Learners give what is for a Western-trained person an amazing amount of trust, concentration and obedience to the task and to the teacher. This obviously derives from the classical guru-siśya relationship.

The level of trust is nurtured by S. Govender by the praise which he gives after the service. He speaks to each one, thanks them for their efforts and assures them that God will help them improve.

This relationship pays great dividends when the learners are faced with a more public situation at a festival or a memorial service[19].

Although we are nervous we respond just as obediently, and our nervousness disappears rapidly as the teacher sings the line and we repeat it, as is the style in devotional singing. Even if one of us is asked to lead the song (which I have done a number of times in such a situation) we are able to do this fairly easily.

When it comes to performance, the word heard most often is "sweetly". We should sing "sweetly" to please others, to help them improve their devotion. This word is heard often in learning situations. Speaking "sweetly" seems to denote unaggressiveness, pleasantness to the listener, charm, non-hostility, guilelessness and quiet rather than exuberant joy. What is important to note is that performance is seen to be focused on others - on God, on other worshippers, on the bereaved - and the need for accuracy serves this purpose only. Accuracy does not have itself as a goal.

The second situation is the drum class of classical mrdangam performer, teacher and devotional singer, P. Gopalan Govender, now 65 years old, with a formidable career of teaching and performing behind him. He is the first cousin of V.M. Govender, the father of the family whose service makes up the first example here. His work is described in greater detail[20] by my colleague M. Jackson who is also part of the class, and I will merely draw attention to certain features of this class here.

The respect accorded to the teacher is very noticeable in this class. No one speaks unless spoken to, no one plays unless asked, no one questions unless invited. One might put this down to fear on the part of the pupils, but they are not fearful, and respond readily as in the previous situation of worship. They are merely behaving in the expected mode. Occasionally students are reprimanded for not practising, but threats are never made and often scolding is delivered in a joking, laughing way, *"He thinks the drums are going to play themselves!"* The rote method of teaching fosters utmost concentration in learning. The teacher plays, you attempt; he plays again, you attempt again; beating time constantly (everyone is beating time constantly for two hours) he speaks out the strokes in the correct rhythm; then he plays and you attempt again. Your mistake or misconception is seldom pointed out or analysed. The only proof of grasping a concept is that you can do it yourself.

If you are an able student and practise well you command more of the teacher's time. He repeats the lesson untiringly. But if you do not improve, likely as not he simply passes to the next student. Thus the student who puts in the most effort is rewarded most with attention.

Praise is sparing in this class. It seems that this is indicative of the high standards exemplified by P.G. Govender[21]. He does not call himself a guru and he does not initiate students into this relationship, but several people say he is their guru and address him as such. His leadership is gentle but firm, friendly but not familiar. Although he focuses on teaching the actual repertoire, it is made clear by his model that this has to occur in an atmosphere of seriousness, disciplined behaviour and the highest standards. Students are thus enculturated into a way of being and behaving in a situation of respect. By extension the tradition being transmitted is perceived to be serious, disciplined and of the highest value.

The teaching methods in both these situations are very similar in the attitude of the students to the teacher, the discipline expected, the method of rote-teaching, the lack of analysis and in the reward for progress, namely attention or personal care. These methods can be observed in all Indian teaching. Another important factor is that the time spent with the teacher is comparatively long and one has the opportunity to observe his relationships with everyone in the class, rather in the way that children learn from parents. This results in behavioural learning which is people- and value-centred rather than repertoire-centred. This leads me to conclude that "value-enculturation" takes priority over "repertoire-enculturation".

## VALUE-ENCULTURATION

The described Indian music teaching method seems to transmit the following ideas and values to the student:

(1) Relationship to self: own responsibility for learning, concentration, perseverance, confidence, patience.

(2) Relationship to others, which include:
    (a) the teacher (utmost respect for, obedience to, trust towards, confidence in),
    (b) fellow-students (respect for, share attention and progress with, patience towards), and
    (c) supposed audience (to please, to aid in devotion).

(3) Relationship to music: utmost respect for tradition, accuracy in assimilating and transmitting (possibly also that tradition is a fixed body of unchanging aural artefacts).

## SIGNIFICANCE OF INDIAN METHOD TO WESTERN MUSIC TEACHING IN GENERAL

First of all it is significant that I am from a Western family and am a Western-trained musician, and although I have worked together with people from several cultural backgrounds outside South Africa, the most obvious and initial perceptions which I bring to bear on my experiences are Western ones. This may be disconcerting to those who feel that it is more essential to understand what **Indian** people think about Indian culture.

Certainly it has been of great significance to me personally to observe this, but the nub of my enquiry here is whether and how "other" people can use Indian ideas, and thus my Western perceptions are of the utmost importance.

Secondly, it is significant that until now in South Africa, although Western and African music have merged easily in some ways, this has not readily been the case with either of these and Indian music. This has some obvious musical reasons, but I believe there are deeper reasons than these.

The first significant South African merger between African and Western music came through Christianity; another, more recent, merger came through popular music. Here the group Juluka and others come to mind. In both these cases (and also in others) the meeting of minds and changing of ideas precedes the change in the music. Music could change when barriers of attitudes and ideas were broken down by the relationships between people. If we look at the Indian community we note immediately that it is fairly isolated from the cultural mainstream of mass media. Ignorance and misinformation about Indian cultures are very widespread; many non-Indians do not know whether Hindu worship goes on in a mosque or not; they know nothing of the cultural diversity of what they perceive merely as a racial group. It is painful to point this out to well-educated people, but it is absolutely obvious that Indians also remain isolated culturally because their religions are frowned upon by people who do not belong to them.

I do not wish to elaborate on this point, but it is essential to mention it since it is bound up with the question whether the values of Indian music education are culture-bound (in other words, can they be used only in the teaching of Indian music?) or whether they are cross-cultural (whether they can be used easily in teaching other cultures). In some quarters this causes quite some consternation.

The Indian education model is an ancient one preceding other known systems. It is based on the fact that the teacher replaces the parent in enculturating the child at a crucial point in the child's life. It demands a high moral standard of the teacher, a deep heart of love and good leadership abilities. As mentioned before, a high musical standard[22] is the "bottom line". This system demands co-operation and responsibility, trust and obedience from the child.

It is my opinion that these values and methods are entirely cross-cultural. They are not culture-bound although their roots here are culture-specific; they are not bound to a specific religious or cultural system. They do not of themselves constitute values and methods of any one specific culture or religion, but can be used in any setting whatsoever.

Thirdly, it has become obvious in my exposition that I view Indian music education as value-orientated rather than repertoire-orientated. I view this as a particularly useful orientation for music

BEST COPY AVAILABLE

education at this time. Western education seems to me to be centred on repertoire, or aural artefacts, to an unnatural degree. Having become so engrossed in "the work" we view creative people entirely in terms of whether they brought something we consider new into the process of what we consider the "development" of "the work" or not. This may be a structural newness, a melodic or harmonic newness or a technical-ability newness. On this basis composers become "great".

If we really know about these creators' lives and ask ourselves whether we seriously want this type of "greatness" as a goal for our own children's lives, we almost certainly answer no. Yet we persist in educating within this contradiction and in finding justification for doing so in our rationales for music education.

I asked my first year students to write a paragraph on teachers they had learned most from, explaining how or why this was so. Several of those named were music teachers. These are typical of the answers the students gave:

*"At a certain stage at school I used to feel totally helpless if ever I didn't succeed at anything the first time. I always said that I could never do it."*

*"He always stressed to me that 'where there's a will there's a way'. He seemed to believe in me more than I did... he was not just a teacher trying to educate a student but one trying to teach a student the essentials of life."*

*"I would say that the thing that made our relationship special was that open feeling she had not only to me but to the rest of her pupils."*

*"He had great confidence in me and encouraged me to do my best."*

*"Her speaking individually to each student showed how much she cared about us... Most of all she was very encouraging and inspiring."*

What is particularly noticeable about all the comments received is that in only one case did a student mention anything about the actual musical ability of the teacher, and this was when he played several different instruments.

This shows fairly clearly that in spite of the "musical education" given by the teacher, it is not this that helped the child progress. It was the perceived personal support given that was crucial to learning.

It seems to me that if we implemented some of the Indian methods we could greatly enhance musical learning because it is conceived entirely within the mould of personal care.

The following are my brief suggestions of the values that should be promoted and how this might be done:

1. Teachers should review the personal example of their lives, with emphasis on their moral leadership, their ability to love, encourage and direct a young person's life (their ability to parent), and on their life goals as educators through music.
2. More responsibility should be placed on the learners, educating their perseverance, curiosity and desire to learn, but granting greater personal rewards.
3. More rote learning should be used to promote trust, confidence, and from these qualities of heart and obedience.
4. Music education should be more audience- or community-orientated; that is, it should be "service-related" or "other-related", rather than "self-related". This helps pupils gain depth of heart and social awareness.
5. There should be more class tuition in small groups. This educates respect and sharing towards peers, thus social cohesion[23]. (We experience already that ensemble playing has an extremely beneficial effect on pupils, but for several reasons this is not enough.)
6. Teachers should understand their own relationship to their cultural tradition as inherited goods; and communicate what is truly great about its processes and values rather than the

totally alienating and "mystifying" tendency to worship its products[24]. This will help pupils understand their own inheritance as such; and make orientation towards other cultures so much easier.

If these methods were used to promote these values I am certain that music education would gain in depth and not sacrifice technical ability in the least. Using the tool of music to enculturate students towards value-centred behaviour seems to me a better means of promoting healthy individuals and a healthy society, rather than mere working on an art-form.

There are certain benefits to be had, specifically in technical training from these methods, but it is not these that concern me here. (I have seen many musicians with wrecked lives whose technical ability is stunning.)

In general I would like to see music education in South Africa centred on what is widely acknowledged to be her greatest potential, namely **her people**, with their diverse cultures. I believe that music educators have a tremendous tool for unity and understanding in South Africa if they immediately set to work to discover how they can use it properly.

## ENDNOTES

1. The local Indian community is the largest in the world outside India, numbering just on one million, and is 62% Hindu, 19% Muslim and 13% Christian by religious composition (Arkin et al. 1989 : 150).
2. "classical" will not necessarily mean the same here as Classical, but will include the terms Ancient and Classical as used in the history of Indian culture.
3. There are numerous sources on the topic of Hindu philosophy which relate to education. This one is chosen specifically because its author is a local Indian educator who if any of his ideas were not a true reflection of Indian philosophy or edu-

cation, would at least be thought to reflect local bias. This would be positive for this discussion.

4. This is understood by Hindus to be the same as the meaning of the passages in the Christian New Testament (Matt. 16:19, 18:18) *"...whatever you bind on earth will be bound in heaven"*, i.e. that the binding - or evil act - which has occurred in earthly life is not loosed in heaven - or the after-life - but on earth. Hence Rambiritch says that the evil act "must be burnt" in earthly life.
5. Western people might be inclined to see the immediate aim as catered for by secular school education, and the ultimate aim as catered for by religious education. But for Hindus there is no equivalent philosophical differentiation between religious and secular such as came about in Western philosophy at the time of the "Enlightenment".
6. These two sanskāras (or rites of passage) are the Upanayana (his formal presentation to the guru and the guru's acceptance of him), and the Vedarambha (the actual commencement of Veda-studies), where the Gāyatri mantra; a Vedic prayer asking for God's guidance to one's mind, is explained and recited. The three strands of the thread he receives and now wears represent the three letters of AUM, God, and the three disciplines of life, namely knowledge (jñāna), action (kārma) and devotion (bhakti).
7. Another of the sanskāras, the Sāmavartana.
8. Another sanskāra, Vānaprastha.
9. One may now enter this stage as a younger person, so becoming a monk after being a brāhmacārin.
10. Gurukula vasa is a name given to this system; staying (vasa) as the guru's family (kula).
11. This word is very often used by Indians in the context of education.
12. This was given when studies were concluded (gurudaksina).
13. The Vedas are the earliest Hindu scriptures, consisting, strictly speaking, of four main collections: the Rgveda, the Sāmaveda, the Yajūrveda and the Arthāvaveda.
14. Nalanda, the latest of these universities, founded in 425 AD, had eight colleges, 8 500 students, 1 500 lecturers and three

main libraries. It taught all the philosophical systems of thought then available, had an international student population; and dominated higher education in India for almost 700 years.

15. A rāga is a melodic structure which is used as the melodic material for classical Indian music. It is like a scale in that it constitutes the pitch material of a piece; it is like a melody in that it has aesthetic "shape".
16. Sri Vaithianatha Easvarar Alayam.
17. Mṛdangam is a single double-headed drum used especially in the South Indian style of classical music (Karnatak). Tablā consists of two single-headed drums which were originally Northern but which today are in widespread use. The latter are more popularly used in South Africa.
18. One of the Dravidian group of languages of South India.
19. It is a practice in the Hindu (especially Tamil) community that musical groups offer their services at times of festivals, for celebration, and to bereaved families for consolation for about an hour in the evenings for a certain number of days after the death.
20. See the following paper by Melveen Jackson.
21. For someone who spends much of his time teaching beginner and intermediate students this says volumes about his dedication, his commitment to the task (which for him is a community/devotional service, not a personal one) and his ability as an artist. Single-handedly he has kept a tradition and educated a whole generation of players so that the tradition not only survives but now spreads out its area of influence. This is possible because there are now younger players of high artistic calibre.
22. The best performers are considered the best teachers in the Indian system.
23. There is a particularly nasty type of competition which is peculiar to performing artists in many cultures. This seems to be particularly strong where most lessons are individual and there is a regular system of quite severe judgment (as in our examination system). This has a destructive effect on many

people. In small groups there is also competition, but this of necessity becomes a force for progress.

24. My only criticism of the teaching of Indian music in South Africa is that it also tends towards the mystification of its own cultural heritage. This comes quite simply from the fact that original immigrants had little or no intellectual education about their traditions which were passed on by "doing" only. Thus when in doubt they had no authoritative references. They were cut off from their roots for a protracted time and this imbalance is being redressed only in the last twenty years. This led to a situation where culture was "mystified" because it was loved, but not understood (P. Gopalan Govender is one exception here).

## REFERENCES

APTE, V.S. 1970. *The Student's Sanskrit English Dictionary.* 2nd. ed. Delhi : Motilal and Banarsidi.

ARKIN A.J., MAGYAR, K.P. & PILLAY, G.J. 1989. *The Indian South Africans.* Pinetown : Burgess.

JONES, W. 1869. *Institutes of Hindu Law.* London.

RAMBIRITCH, B. 1959. *A Study of the Philosophy and Practice in the Education of the South African Hindu.* Durban : University of Natal. (Ph.D. Education thesis)

SIVANANDA, S. 1956. *Music as Yoga.* Rishikesh : Yoga-Vedanta Forest University.

VEDALANKAR, P.N. 1986. *Essential Teachings of Hinduism.* Rockville, MD : Veda Niketan.

# JOINT PRESENTATION: TEACHING INDIAN DRUMS IN DURBAN

## DEMOCRATIZING AND "DURBANIZING" THE DRUMS OF INDIA: GOPALAN GOVENDER'S GROUP TEACHING METHOD

**Melveen Jackson**

**Southern African Music Educators' Society, Durban**

Sri Gopalan Govender, known by some as "The King of Drums", as "Uncle" by all his younger students, and as "guru" by his mature students, is an informed theoretician, virtuoso performer and highly sought music educator. My involvement in his class is part of my methodology in an ongoing research program addressing the history of music traditions amongst Indian South Africans. These classes represent one of the "participant observation" (Bruyn 1966) phases of my research, wherein I am learning to play the mrdangam and nāl in the cranatic tālam system.

### HISTORICAL BACKGROUND: LEARNING ENVIRONMENT

South Asian music is transmitted orally and oral tradition in India has historical roots, where *"continuation is the essence of tradition"* (Ranade 1984 : 23). In South Africa, this continuation has been disrupted by the very act of immigration, by early policies of assimilation, and by the changed circumstances of social, political and economic dispensations in the settler country (Jackson 1989 : 60). Sri Govender's first experience of the transplanted South Asian culture of oral music tradition was perpetrated in a modified fashion through his father, who was a violinist and singer of the dramas. Gopalan was brought up listening to his father playing in the Saivite temple festivals and at weddings, listening to imported records and to other local musicians. He was identified at an early age as being a gifted child. His father took a special interest in him, and although both of his brothers were taught to play instruments, only Gopalan was restricted in his activities on the football field, and schooled to be a musician and to go to India to study if the circumstances ever arose (Interview 1990).

At the age of eight, Gopalan's father ordered a small tabla to be imported from India. But because South Asian music as an oral tradition is never taught without a guru, and no guru was at that time available in Natal, the tabla stayed for one year in a cupboard before he was allowed to handle it, despite tearful pleas to the contrary.

In the meantime, as Sri Govender says,

*"All the time the music was in my head and I was using my fingers too... I used to play rhythms on anything I could find: brass ornaments, two spoons as cymbals, my father's violin box, anything"* (Interview 1990).

And then the long-awaited day arrived: an auspicious day was chosen and a guru who had come to Durban from the Transvaal to perform at a concert was engaged to audition the boy. Disaster, however, struck. The guru had been led to believe that Gopalan had had no tuition. It soon became evident that the boy knew at least as much about percussive accompaniment as did the guru. *"My fingers worked so well that day"*, Sri Govender said during an interview. *"I don't know whether it was inspiration or God's will"* (Interview 1990). The guru was seriously offended and possibly humiliated, and that was the end of that promised tuition.

Having attempted to accommodate orthodox protocol, notwithstanding the dire results, Gopalan was then given leeway to play his tabla to his heart's content. He accompanied his father's religious songs and some classical songs *"that we got from records"* (Interview 1990), and he sang tevaram, a form of South Indian devotional song. With his brothers, he established The New India Orchestra in which he continued to explore and develop what he had learned from his father, and later he joined the Ranjeni Orchestra, with which he continues to play today, forty-seven years later.

His early experience on the mṛdangam came via an old maddalam which his father had. This drum was the same shape as a mrdangam, but was a folk or non-classical drum and did not cater to the demands of classical virtuosity and the strict system of tālam required. Because of the disruption of continuity mentioned above, Govender was however unaware of the theoretical constraints of his musicianship. It was not until his close friend and colleague, Kalaimani Arunachallem Govindasamy Pillay had returned from an unprecedented study trip to India in 1948, that he became aware of the inadequacies of his instrument, and of his own theoretical and technical know-how.

*"Through accompanying Govindasamy on the mṛdangam that he had brought from India, and by being shown by him how he wanted me to play it, I started to learn the carnatic system of music"* (Interview 1990).

What Govender now realized was that up to that point he had been *"playing the beats, not the talam"* (Interview 1990). Along with all the other "colonial-born" (Bhana and Pachai 1984 : 174-176) Indian South African musicians, he had unconsciously converted the South Asian cyclic system to a metric one.

In 1953, Govender went to India in order to rectify what now became seen by some as a distortion of a great music tradition. After considerable difficulty in finding the right teachers, and living a life of great hardship and financial duress, he settled to studying the carnatic system of mṛdangam and, to a lesser extent, the hindustani system of tabla, in the guru-siśya teaching tradition. Significantly Govender, despite his frequent public performances at home, was started from the first basic exercises customary for all beginners. And it is this sequential mṛdangam teaching method, with some modifications, which underlies the drum classes under discussion.

## TEACHING SYSTEMS IN INDIA

Before looking at Sri Govender's current teaching system, I would like first to briefly discuss some teaching systems found in India. I am largely indebted to James Kippen's recent study of the Lucknow tabla tradition for material included in this section (Kippen 1988). Whilst it is acknowledged that there is a significant difference between North Indian and South Indian music traditions and social context, there is enough similarity between the two to justify looking at music, and specifically drum education in a North Indian city, as a reference point for all India.

Until Independence in 1947, the teaching-learning situation was dominated by the guru-siśya or teacher-disciple system in which the teacher transmits orally and aurally the bani or style of his music to carefully selected students, selection criteria being both character and potential musicianship. After a probation period of lessons taught in isolation from other students, a period which might be prolonged over many years, the student is invited to enter into a guru-siśya relationship which is sanctioned by a rite of passage during which each makes vows to serve the other in appropriate ways (Kippen 1988 : 113-114).

The guru is perceived as being a fusion of deity and parent and is the final authority in any matter of musical controversy (Ranade 1984 : 31 & 39). The disciple lives with the guru for a long period of time and is taught in the company of at least one other student, with much attention being given to listening to lessons given to his brother disciples. He also attends concerts in the guru's company, and has his practice sessions guided at times (Kippen 1988 : 114).

Traditionally, the disciple "pays" for the guidance and expertise of his guru through service to him, called sevva, such as preparing his favourite food, running errands, massaging his hands and feet, or presenting him with offerings or dakshinā which might include expensive gifts or money, should the disciple come from a wealthy family (Kippen 1988).

Mnemonic aids, repetition and exercises developing memory constitute a large proportion of every lesson (Ranade 1984 : 33). Whatever instrument is being studied in this type of teaching, the students are compelled also to learn to sing the sarigama notes of the rāga and song compositions because it is considered that the basis of all music is vocal (Shankar 1969 : 56). The amount of information transmitted to particular students may be governed by criteria which vary from teacher to teacher. For instance, it is claimed that some rare teachers out of jealousy withhold repertoire from their best students in order not to be outdone by them or out of a fear that they might give away this information unselectively to other musicians (Shankar 1968 & Kippen 1988 : 113). It is more generally found that teachers select material to suit the personalities and technical capabilities of the individual.

The pace at which the disciple progresses is closely controlled by the guru. **Only** when the disciple has demonstrated, over a marked period of time, that he has thoroughly mastered the current exercises and compositions, does the guru then take the disciple on to the next stage. Great emphasis is placed on technical perfection and long hours of practising (Kippen 1988 : 110). But technical proficiency is not the only goal: instruction also includes *"the giving of a musical intelligence to the disciple, an intelligence that will help him to think creatively and to make his own musical decisions"* (Kippen 1988 : 115).

The twentieth century has seen the institution of a new type of didactic process found in the college and university. A desire to create *"an easy system for the instruction of our music which will lend itself to mass education"* (Bhatkande in Kippen 1988 : 105) lay behind the breaking away from traditional educational practices. The significance for this paper lies in the extreme contrasts in goals and teaching methods between traditional and tertiary systems.

Government funding or subsidizing brings music education within the reach of the middle classes, but seldom is a performer of note produced at these institutions. It is generally acknowledged that the purpose of college education is not to produce performers but *"to* *create good judges and listeners"* (Keskar 1967 : 43). Interestingly, increasing numbers of students combine college and traditional training, perhaps because they recognize the distinctive goals of each. The primary college goal is the certificate at the end. This might take the form of a degree only, or have the added advantage of throwing in a "marriage certificate" for women (Kippen 1988 : 106). Girls seldom, if ever, enter into the guru-siśya arrangement for fear of sexual impropriety and other stigmas attached to the life-style of musicians (Kippen 1988), but they predominate college populations.

In contrast to guru-siśya practices (where lengthy periods are spent on technical exercises in one tala, a few composed works, and not more than one morning rāgā and one afternoon rāgā transmitted in one style by one teacher or disciple of that teacher) college students, as Kippen indicates, have changing teachers, all of whom play different and often conflicting styles resulting in both confusion to the student and the absence of a clear conception of music and hybridized techniques (Kippen 1988 : 108). Classes are always in groups, fall within a specified and inadequate time period providing no opportunity for individual attention, include a large repertoire of material in a given, compulsory syllabus and students often have to pass on to new material before having mastered the basics (Kippen 1988 : 110). They consequently have some experience of many styles in a large repertoire, but seldom master anything of substance.

## GOPALAN GOVENDER'S GROUP TEACHING METHOD

I would like now to look at Sri Gopalan Govender's drum class with the view to identifying its structure, method and aims, and with the view to locating it somewhere in the context of relevant didactic procedures in India. The current classes were initiated in 1973, after Govender had returned from his second study trip to India. Classes consist of up to twenty-five students ranging in age from seven years to more than forty. They are mostly boys between eleven and seventeen years of age, but include one young girl, two women, a few fathers of younger students, and some advanced players from Pietermaritzburg seeking new repertoire and technical supervision.

In spite of Sri Govender's understanding that all carnatic mṛdangam and tālam teaching is the same in India, it seems that there are variations regarding the order and grading of exercises. For instance, S. Raghava Iyer's *Basic Lessons on the Art of Mirudangam* (sic) include all the exercises and mnemonics employed by Govender, but in a very different sequence and with a different emphasis (Iyer 1987). It is my hypothesis that Govender has modified his system over the years to accommodate the social and economic frame of reference of his students in Durban in terms of what is taught, how it is taught, and why it is taught.

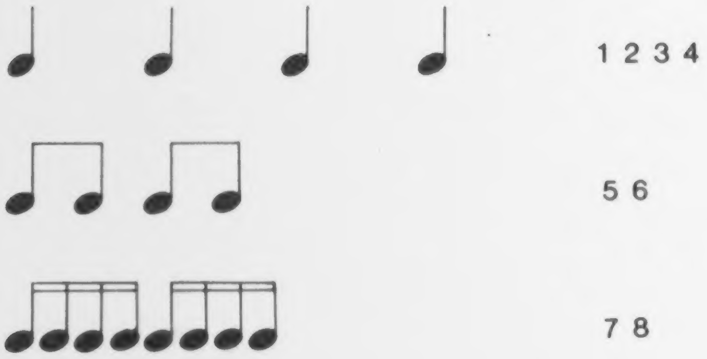
## What is taught

Regardless of their previous level of playing, all new students start off with the first lesson: THA THI THOM NAM, the first mnemonic pattern which consists of the four basic strokes of mṛdangam and which are characterized by their lateral emplacement on the drum velum and their fingering. The exercises, always in adi tālam, a cycle of eight divided into four + two + two, are carefully graded to proceed from simple to complex, and to give adequate and focused exercise of newly-introduced material at each learning phase.

It is possible to identify six phases in the adi tālam package:

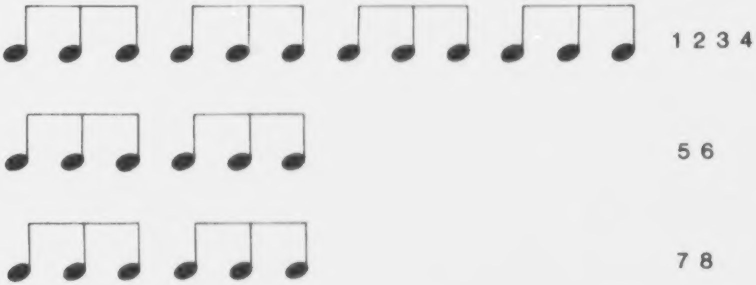
1 Repeated THA THI THOM NAM strokes in what might be transcribed as crotchet, quaver, and semi-quaver patterns in groups of four. The hands alternate regularly.

| | |
|---|---|
| THA THI THOM NAM | 1 2 3 4 |
| THATHI THOMNAM | 5 6 |
| THATHITHOMNAM THATHITHOMNAM | 7 8 |



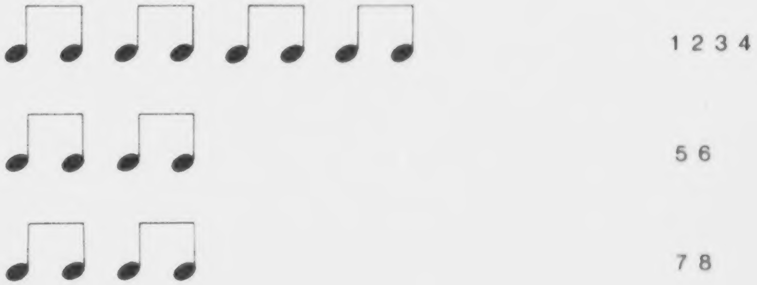
2. Introduction of KITE to THA THI THOM NAM in groups of three + three, three + two, and three + two + two. The pattern is split between the left and right hand, but with regular changes between hands.

**THAKITE THIKITE THOMKITE NAMKITE** 1 2 3 4
**THAKITE THIKITE** 5 6
**THOMKITE NAMKITE** 7 8



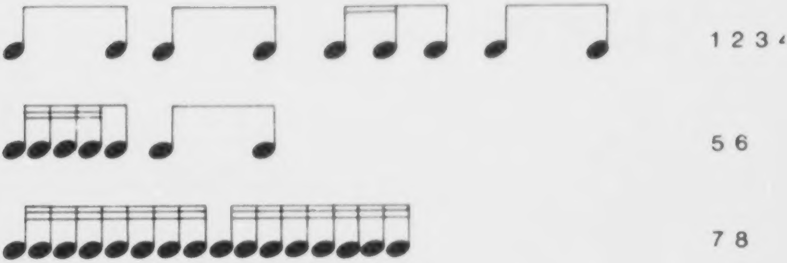
3. The focus is on the index finger which now moves between the NAM and the DHIN, the two most difficult strokes learned up to this stage. In order to accommodate this tension, the left hand becomes a supportive feature simply marking the beats or anu-drutham. Extended variations of the use of the NAM and DHIN give the index finger a good workout.

NADHIN DHINNA NADHIN DHINNA 1 2 3 4
NATHIN THINNA 5 6
NADHIN DHINNA 7 8



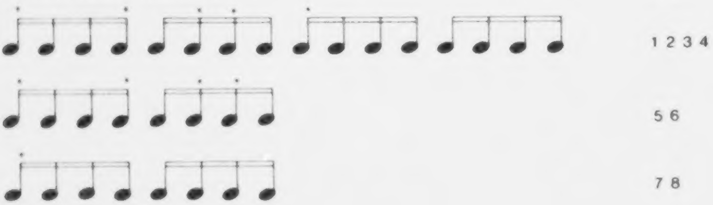
4. This is a threshold lesson and is often the stumbling block for many students, a few of whom drop out of the classes at this point. The introduction of THARIKITHATHOM, where the fingers of the right hand are now divided, the interjection of the left hand with the KI, and the pattern which leads off for the first time with the right hand, makes this a tricky lesson. This entire phase is the introduction to real mrdangam playing as it also introduces THIKUTHAKUTHARIKITHA ... THOM, and the fast speed. Some students in the class have been on this lesson for more than a year. Much of what follows in the rest of mrdangam playing is a variation based on new combinations and syncopations of what has been learned up to here.

**NADHIN DHINNA NANADHIN DHINNA** 1 2 3 4
**THARIKITETHOM DHINNA** 5 6
**THIKUTHAKUTHARIKITE THIKUTHAKUTHARIKITE** 7 8



5. This section slows down the speed again to introduce THAKADHIMI THAKAJANU, which involves the first "syncopated" beat of the lessons as it is introduced by the left hand, whilst the focus in the right hand is again on the index finger but also, for the first time, on the ring finger. It is important to note that the "syncopation" is perceived as the result not of added stress or accentuation of the rhythm, since all akshara-s other than the sam or the first akshara, receive equal weight, but of the coincidence of strokes on the bass and treble (usually left and right hands respectively) at those points (*).

THAKADHIMI THAKAJANU THAKADHIMI THAKAJANU 1 2 3 4
THAKADHIMI THAKAJANU 5 6
THAKADHIMI THAKAJANU 7 8



6. The sixth phase consists of extensions, jati-s (subdivisions of three, four, or other groupings within the tālam) and "syncopations" of rhythms in phases 1-5.

**How it is taught**

The classes begin at 10.30 and continue through into the afternoon for as long as anybody is still active. Students come in and leave at their own time. This usually occurs when they have completed their own individual lesson, one or two rounds of group playing, in which the entire group plays all the exercises from lesson one up to their current lesson, after which they simply stop playing, and when they have observed the individual lessons of some of the other students.

Sri Govender displays a remarkable ability within what outsiders might interpret as the chaos of students coming and going, to remember exactly which lesson each student is engaged with, what their personal difficulties are, and what their rate of progress has been. He teaches by a combination of mnemonics called konnakole, by demonstration, and by relatively little narrative suggestion and corrections with regard to finger and hand position and sound quality.

It is significant that an intrinsic part of the method lies in the extraordinary logic of the sequence in which patterns are taught, and in the repetition which is both built in to the graded exercises and which is urged as an external part of daily practice. As one approaches the slightly more advanced patterns including variations of old patterns, Sri Govender will work out there and then how it fits into the tālam, and then says "You can practise it this way", thereby creating new extensions to the logical sequences already learned and suggesting that the system employed in South Africa is more than a mere copy of a single system used in India.

All students are expected to observe everybody else's lessons and are reminded constantly to "Put tālam!", referring to the method of counting laghu akshara-s. Thus one has the opportunity of learning the pattern aurally, and orally by saying the konnakole to oneself during others' lessons. This speeds up the learning process considerably. It is my observation that those students who can be seen to be doing this constantly are in fact the better students generally. Many, however, snatch the opportunity during others' lessons to go into a daydream and lean against the wall, which is an absolute no! no!

Sri Govender will not allow the student to proceed to the next lesson until he or she is able to play through the current lessons without stumbling. But less attention is paid to sound quality than would perhaps be desirable, possibly because of the wide variety of drums being played, including nāl-s, tabla-s, as well as mrdangam-s. If the student is having difficulty, Govender will either take someone's drum and demonstrate, slowing down the speed only if the student cannot grasp it at the faster speed, or he will give the konnakole while counting the akshara-s, pointing out where the long notes fall. The amount of time and attention paid to each student depends largely on Govender's assessment of the student's commitment and competence. Whilst he always gives beginners copious time and individual attention, the same cannot be said for those who have been with him for long periods without making much headway.

One of the more interesting didactic strategies is the tāla vadyam. This is both a teaching and performance medium. In the teaching role, drummers of nearly comparable proficiency play in tandem, with the better drummer leading the less experienced. For instance, when I, having come from a literacy-oriented music education tradition, was having considerable difficulty in identifying and memorizing the strings of strokes and rhythms, I was allowed to play tāla vadyam with three others. I played last in the sequence, therefore I had the opportunity to hear the pattern three times before I had to play my "round". It was an exciting experience musically, and an effective mixed ability aid to learning.

**Why it is taught**

The key to the question why a particular music is taught in a particular way is to be found in the question, "Whom does this music and this teaching system seek to serve?" I find it singularly disconcerting that a conference held at this time of social and political change in South Africa does not at any time reflect the "Who" of music education, neither in its conference theme nor in its scheduled representative papers. A sociological and anthropological approach to research in education is an imperative for the structuring of a macro-didactic system that will include enough variance to cater for the needs of all. This would imply that we **start** with the "Who", that we make people the central point of research in education.

With this in mind, I will attempt to address the issues of "Why" via those of "Who" which seem inextricably related to the structure, content and method of the system in question.

Let us first look at "who" Sri Govender is. As an historical materialist (Marwick 1981 : 183), I look closely at the relations of production underpinning any research situation in which I am engaged. In this instance, I am concentrating on the materialistic relations of a society within its micro-format, with very few references to its relations with South African society as a whole. Such a look reveals significant data regarding Govender's attitudes towards social interaction.

At this point, it would seem appropriate to mention that these lessons are taught by Sri Govender **absolutely free of charge**. Despite the fact that traditional relations between guru and siśya in India are formally and ritually sealed by the transmission of resources in a system of exchange, and that Govender paid a fee outright to his guru in his own modified experience of guru-siśya tradition while in India, he feels that it is encumbent on him to share his knowledge with no expected reward, neither in terms of finance nor of service.

In his own words:

*"You see, the idea got into my head when I came back (from India), I felt there was a lot of people who need my assistance. That's how I felt. I said: no, look here, money* ***will*** *come from somewhere, God will provide you"* (Interview 1990).

A fundamental influence in this decision to give of his knowledge as a community service was the fact that Govender's entire trip to India was the result of sacrifice and sponsorship by others. Coming from a humble home, he was entirely reliant upon money raised by shows presented by his orchestra, money raised by the Tamil Vedic Society for whom he now teaches, and individual donations by friends and cousins. Sri Govender told me that *"money was very tight, very tight. To receive money was very difficult. Hand-to-mouth, nothing more than that. No surplus money"* (Interview 1990).

It is all the more remarkable that Govender demands no imbursement in the light of his own humble circumstances. Though he could not be considered to be impoverished, he is by no means well off. He accounts for his exceptional attitude to money by putting it down to the influence of his father, a deeply religious man. Govender does however acknowledge that he enjoys the enhanced status that he is accorded by the mention of his role in the tuition of past students now on the performing circuit who always acknowledge his contribution to their success (Interview 1990).

Govender's teaching method has undoubtedly been drawn from that used for classical music tuition in India, but there are profound adaptations rendering it more apposite to local consumers and conditions. It would seem that this system falls somewhere between that of traditional and college methods as displayed in the following ways.

As a socio-musicologist, I find it interesting that although present members of Govender's class come from Saivite or Vaishnavite Hindu backgrounds of all linguistic environments, he does not preclude anyone from joining regardless of race or creed. Women and girls are welcomed in his classes although it is considered by some people not to be "respectable". To some extent, this falls in line with the democratization of music education in Indian colleges where all are welcome, but only as long as they can pay college fees which reduces the availability of education for all.

Theoretical terminology in the vernacular is seldom if ever used. This was not the case when Govender first started teaching. He discovered that students did not persist due to their difficulty in coping with terms that were completely beyond their frame of reference. Similarly, students are not required to learn singing, since that degree of commitment would not be forthcoming in the industrial context of urban South Africa. The objective is to turn out people who can play accurately and with enjoyment, not informed listeners, nor competitive classical performers. This strategy conflicts with practices in both college and traditional systems in India.

There is no circumscription regarding what music may be played out of class. Whether they play for classical katcheri-s, bharata natyam recitals, congregational bhajan-s, light orchestral music, or popular music, Govender is only concerned that they will do it better if they have a rigorous background in the carnatic system. He himself has played over the years in all performing contexts, including classical and popular, Hindu and Muslim. This is contrary to some other Indian South African organizations and music educators who embrace an elitist policy of fostering and sanctioning only what they perceive as "classical" music.

Similarly, the costly and self-aggrandizing (at least in Govender's eyes) first recital ceremony of arangetram is avoided, if possible. Sri Govender says "if possible" because some parents insist (Interview 1990). The arangetram contradicts Govender's own values of humility ("greatness comes from humility") and would, in his opinion, render his tuition class-specific, since they are exhorbitantly costly, running into thousands of Rands (Interview 1990). The arangetram is an essential ingredient for the success of both the teacher and the graduate in traditional India.

Sri Govender's teaching repertoire is narrow and flexible in its variations and levels of complexity. This coincides with that of the guru-siśya tradition and is the major point of distinction between traditional and college education. The time period for achievement is not circumscribed at all. Govender never tells anyone to terminate the classes and allows students to take as long as they like to master each exercise. His strategy for control is the subtle one of the guru-siśya system whereby information and attention is withheld. No one appears to object to this as it is meted out with apparent justice as a last measure. The lessons are not bound by a college bell, but neither do they go on day by day, hour after hour in a timeless, meditative ethos. Like the guru-siśya tradition, lessons are in groups, but with care taken for individuals.

These are some of the ways in which it seems that Sri Govender has "Durbanized" and democratized the drums of India, drawing on his early oral learning experiences in his home, on his study experiences in India, his own teaching experiences in Durban, and on his exceptional and humanitarian philosophy.

## REFERENCES

BHANA, S. & PACHAI, B. (EDS.) 1984. *A Documentary History of Indian South Africans.* Cape Town : Dave Philip.

BRUYN, S.T. 1966. *The Human Perspective in Sociology: The Methodology of Participant Observation.* Englewood Cliffs : Prentice-Hall.

GOVENDER, G. 1990. Interview 5/3/90, Phoenix, Durban.

IYER, T.S.R. 1987. *Basic Lessons on the Art of Mirudangam.* Madras : Ganamrutha Prachuram.

JACKSON, M.B. 1989. "Tiger Dance, terukuttu, Tango, and Tchaikovsky: A Politico-Cultural View of Indian South African Music Before 1948". In: *The world of music* 31(1) : 59-77.

KESKAR, B.V. 1967. *Indian Music: Problems and Prospects.* Bombay : Popular Prakashan.

KIPPEN, J. 1988. *The tabla of Lucknow: A Cultural Analysis of a Musical Tradition.* Cambridge : Cambridge University.

MARWICK, A. 1981. *The Nature of History*. 2nd. ed. London : Macmillan.

RANADE, A. 1984. *On Music and Musicians of Hindoostan*. New Delhi : Promila.

SHANKAR, R. 1969. *My music, my life*. London : Jonathan Cape.

# CANTOMETRICS: A VALUABLE RESOURCE FOR INTERCULTURAL MUSIC EDUCATION

**Elizabeth Oehrle, Ph.D.**

**President, Southern African Music Educators' Society, Durban**

*Cantometrics* is one of the most valuable teaching tools for South African music educators, yet one of the most neglected.

The first part of this statement requires qualification, lest propagating the value of *Cantometrics* should be considered naive in the light of justifiable criticism of the underlying purpose of this work. In spite of such criticism, which will be considered, this paper suggests that aspects of *Cantometrics* do provide valuable material for music educators, especially for those who wish to move beyond a Eurocentric approach to music education.

*Cantometrics: An Approach to the Anthropology of Music* consists of a handbook accompanied by seven 90-minute cassette tapes. These tapes consist of recordings of more than 400 folk-songs from around the world, and they are designed to teach 36 parameters or characteristics of song style.

Alan Lomax is responsible for this work. He is the son of America's first folklorist, John Lomax, whose first folk-song collection appeared in 1902. Alan Lomax joined his father in the field in 1933, and by 1950 he was producing tapes of folk-music from around the world. Under the sponsorship of Columbia University's Department of Anthropology, Lomax and his associates worked for eleven years to produce *Cantometrics*.

A positive aspect of *Cantometrics* relative to music education is the fact that Lomax believes that, along with social justice, we need to work towards the establishment of "cultural equity"; thus *"Cantometrics puts every (musical) style within a world perspective"*

(Lomax 1976 : 50). One way of propagating "cultural equity" is to be concerned that, very early in life, children are given the opportunity to become acquainted with "the whole of human music making". Although everyone needs to be comfortable with their own musical culture, we need to guard against a "culture-bound approach to music".

*Cantometrics* also affords students the opportunity to learn:

1. that *"major differences in music can be seen as variations of (similar) patterns - all valued but each suitable to the special aesthetic needs of a particular traditional culture"* (Lomax 1976 : 50);
2. that there are many musics - that no music is superior or inferior to any other, only different;
3. that *"there are many other (musical) traits besides melody, rhythm and harmony (which) are important or essential to song style"* (Lomax 1976 : 50) and
4. that there is a range of aesthetic beliefs - *"not only the tradition of a few literate cultures but... the living belief system of every one of the world cultures"* (Marshall : 162-173).

Lomax (1976 : 50) hopes that ultimately *"the discovery of so many modes of perfection can permanently deepen (one's) human sympathies"*.

Along with these broad ideas, there are more specific reasons why *Cantometrics* is a valuable teaching tool for music educators. Teachers of secondary school music are continually looking for content which will bridge the awkward gap that exists between students who have studied music privately, and those who have not. These students are thrown together in general music classes. In the United States, more importance is being given to general music education, so this problem is becoming more acute. *Cantometrics* is a source of material which both music majors and non-music majors will approach for the first time; therefore it will be of interest to both groups.

Music educators in many parts of the world, such as Africa, are still using predominantly Western music and methods. One result is the following:

Zulu students studying for a B.A. Honours degree in music education were asked four questions:

What kind of music do you prefer to listen to - to play?
What music did you study in school?
What kind of music do you hear at home/church?
Do you consider any music superior to any other?

The answer to each of these four questions was Western music. The value of *Cantometrics* is that it will help restore students' respect for and interest in the musics of their respective countries.

Finally *Cantometrics* utilizes an aural system (Campbell 1989 : 30-41) to approach the music of other cultures as the listener derives knowledge through what is heard from recorded performances. It is not necessary to be able to read notation, or understand exotic scale systems or rhythms.

For these reasons, music educators should find *Cantometrics* to be one of the more valuable resources or teaching tools, but this is often not the case. Perhaps one reason is that *Cantometrics* is known as an approach to the anthropology of music. Some music educators, on the one hand, may be aware of the criticism which has been levelled at this underlying purpose, and therefore choose not to use it.

The term "cantometrics" is derived from canto, meaning song, and metrics, meaning measure. Lomax professes to have arrived at a system of measuring world song styles and correlating them with cultural data. In this regard, his amateurish use of facts and figures, and the way in which he confirms his hypotheses, is criticized.

I doubt almost every correlation that Lomax offers, yet I remain intrigued by his insight. I doubt a method which states that certain phenomena should be found, and then almost infallibly finds the phenomena (Maranda 1970 : 184).

Such criticism does call to question the value of *Cantometrics* as a means of discovering relevant social aspects which are revealed through different song styles.

Other music educators, on the other hand, trained to think primarily of music and always hard pressed for time, may shy away from what professes to be an anthropological approach to music when searching for materials.

Let us agree, therefore, to circumvent the ultimate aim of *Cantometrics* - to present song style as a measure of culture for these academic and practical reasons.

How then might music educators approach this work? Individuals whose training and interest is primarily in the field of music could use *Cantometrics* in the following way:

1. they could begin with the musical aspects of song style;
2. they could make use of these musical aspects in a creative way;
3. they could realize that training the ear is an inherent aspect of the work.

Because most music educators seem to be more comfortable if they know that musical aspects are at the heart of their teaching material, then let us encourage music educators to approach *Cantometrics* as a source of varying musical aspects from folk-songs around the world.

Because the development of a child's creative potential through the process of music education is of primary importance, let us approach the musical aspects of *Cantometrics* initially as a way of making use of this creative potential. Because ear training is an essential aspect of music education, let us approach *Cantometrics* initially as a unique way of training the ear. We shall also introduce the map to locate places where the song styles are located.

Consider now this four-step process which is based on the material from *Cantometrics*. The musical aspect we shall deal with is ACCENT from tape III A1.

### 1. INTRODUCTION:

Ask someone to define or to give an example of the musical term "accent".

### 2. PLAY TAPE III A1 and ADMINISTER TEST:

Explain that you will now play the tape concerned with accent (III A1) for the class, and that this is a test of how each student hears different types of accents. Also explain that there is no right or wrong answer. This is one way of creating interest in listening and of introducing the listener to the fact that there are varying degrees of accents used by people around the world. There are five different degrees of accent from "very forceful accent" to "very relaxed accent". The students will listen to each example and then answer either:

1. very forceful accent
2. forceful accent
3. moderate accent
4. relaxed accent
5. very relaxed accent.

It is more important to come as close as possible to the correct answer, than to answer all questions correctly.

### 3. DISCOVER PLACES AND PEOPLE:

Now check each answer with those supplied in *Cantometrics* (p. 115) for "Accent". While doing this, have students find the different countries from which each example comes on a map.

This exercise is an excellent way of increasing the students' knowledge of geography.

### 4. USE THE MUSICAL CONCEPT IN A COMPOSITION:

Having checked the answers and located the different countries of the world, then have students create a sound composition making use of one or two of the five degrees of accents. Students may work individually or in groups. They may use vocal or body sounds or musical notation. Students should perform for the class, and a discussion of the various uses made of accents in each composition would finally emerge. Encourage students to be both analytical and judicial in discussion.

These four steps make up the process which is suggested for each of the musical aspects related to vocal music in *Cantometrics*. Teachers may wish to enlarge on the above process by exploring other aspects of the society from which the songs come.

Finally, one small but very important point is that one should begin by introducing concepts which are familiar to children; thus, teachers could begin with using the cantometric scales and tapes in the order which follows. The numbers between brackets correspond with the numbers of the definitions of the cantometric scales found on pages 177-221.

### VOCAL QUALITIES

| | |
|---|---|
| Accent (36) | - tape III A1 |
| Rasp (35) | - tape III B1 |
| Vocal Pitch (32) | - tape III A3 |
| Vocal Width (33) | - tape III B2 |
| Nasality (34) | - tape III B3 |
| Enunciation (37) | - tape IV B1 |

## ORNAMENTATION

Glottal (31) - tape IV A2
Tremolo (30) - tape IV A3
Glissando (28) - tape IV A4
Melisma (29) - tape IV A5

## DYNAMIC FEATURES

Tempo (24) - tape III A4
Volume (25) - tape III A2
Rubato: Vocal (26) - tape V B2

## MELODIC FEATURES

Melodic Shape (15) - tape VI B3
Melodic Form (16) - tape VI A1
Phrase Length (17) - tape V 12
Number of Phrases (18) - tape VI A2
Position of Final Note (19) - tape IV B3
Melodic Range (20) - tape VII B1
Interval Size (21) - tape IV B2
Embellishment (23) - tape IV A1
Polyphonic Type (22) - tape V A1

## RHYTHMIC FEATURES

Overall Rhythm: Vocal (11) - tape V A1
Rhythmic Relationship:
Vocal (12) - tape II A2
etc.

Having used these materials to identify musical aspects of songs, to develop creative potential, and to train the ear, students should now be in a better position to conceive of music from a broader perspective. For these reasons *Cantometrics* is a valuable tool for music educators concerned about multicultural music education (Elliot 1989).

## REFERENCES

CAMPBELL, P.S. 1989. Orality, Literacy and Music's Creative Potential: a Comparative Approach. In: *Bulletin - Council for Research in Music Education* 101 : 30-41.

ELLIOT, D. 1989. Key Concepts in Multicultural Music Education. In: *International Journal of Music Education* 13 : 11-19.

FOWLER, C. 1974. On Education. In: *High Fidelity/Musical America*, May : 1-4.

FOWLER, C. 1974. On Education - Cantometrics, continued. In: *High Fidelity/Musical America*, June : 5-8.

HUGHES, W.D. 1987. The Next Challenge; High School General Music. In: *Music Educators Journal*, April.

LOMAX, A. 1976. *Cantometrics: an approach to the anthropology of music.* Berkeley : University of California Extension Media Center.

MARANDA, E.K. 1970. Deep Significance and Surface Significance; Is Cantometrics Possible? In: *Semiotica* 2.

MARSHALL, C. 1982. Towards a Comparative Aesthetic of Music. In: FALCK, R. & RICE, T. (EDS.) *Cross-Cultural Perspectives in Music.* Toronto : University of Toronto.

SMALL, C. 1977. *Music, Education and Society.* London : Calder.

# TEACHING STAFF NOTATION TO BLACK STUDENTS

**Izak Loots**

**Transvaal College of Education, Soshanguve**

## 1. INTRODUCTION

As this paper is more practically orientated, I have decided to adapt the original title to *Teaching staff notation and tonic Solfa to black students, with special reference to sight-reading*. Tonic solfa is incorporated as a result of the unique position it maintains in the black community.

## 2. THE PREFERENCE OF TONIC SOLFA IN THE BLACK COMMUNITY

Many arguments have been put forth for and against the use of tonic solfa in black music practice. The fact remains that sanctions against tonic solfa have not yet been successful, in spite of its many limitations in comparison with staff notation.

## 3. PROPAGATING AND SPREADING THE USE OF STAFF NOTATION AMONG BLACK STUDENTS

The focus point will have to be sight-singing in group work. Entering individual black students for theory examinations of UNISA, the Royal Schools of Music or the Trinity College of Music is not in the first place the solution to the problem.

We need sight-reading expertise by the ordinary black student/pupil, obtained in group work.

Therefore I have always tried to maintain the highest possible standard and productivity in the sight-reading of staff notation... not only with music specialization groups, but also with the usual come-and-go-after-a-year music groups.

The students were shown how to proceed independently. I have used the tutor McLachlan's *Notepret* or rather its English version *Fun with Notes*.

## 4. SOME PRINCIPLES TAKEN INTO ACCOUNT

In my classes at the Transvaal College of Education, I have observed the following:

4.1 Start from the beginning, revising all basics, but clothe it in such a way that it is attractive and appealing to students.

4.2 Even on tertiary level, use "everyday terminology" as a preamble to the technical term.
- The terms sound and note are synonymous.
- A unit of duration is called beat (staff notation) and pulse (tonic solfa).
- When discussing the theory of sight-reading, ♩ is first called a one-beat sound, then a one-beat note, then a crotchet. Only at a later stage the "fraction name" quarter note is introduced.
- On the keyboard, a key which is a semitone higher is introduced as "the nearest neighbour to the right when sitting in front of the piano".
- A musical phrase is described as "a family of sounds".

4.3 The students are presented with a basic overview of staff notation and tonic solfa and their inter-relationships. Use is made of time names and handsigns.

4.4 As tonic solfa uses familiar letters and punctuation marks versus staff notation's special signs ( 𝅝 ♪ ⌝ etc.), the students are acquainted as soon as possible with the new staff notation's symbols. Therefore the duration aspect is treated first.

4.5 Using *Fun with Notes* or any other approved reader, the following steps have been positively tested over a span of thirteen years:

Duration

1. Say the time names.
2. Say and clap the time names.
3. Say the time names inaudibly (i.e. using only your lips), and clap.
4. Clap the note patterns.
5. If a text occurs, say the words according to the correct note values.

Pitch

When dealing with pitch, the following are initially used:

1. Determine the position of doh on the staff.
2. Say, not sing, the different solfa names. Give each note a duration of three beats, regardless of its real value, to give everybody in the group enough time to obtain the correct answer by himself. (Leave out rests if they occur, to save time.)
3. Repeat, giving each solfa answer a duration of two beats, then one beat, then half a beat.
4. Say the solfa notes according to the duration.
5. Sing a suitable pitch for doh, and check that the student group is familiar with the given pitch.
6. Sing the tonic solfa according to the given staff notation notes.
7. Sing the exercise on "non" or any other syllable that does not occur in tonic solfa.
8. Add the words.
9. Do some musical polishing.

## 5. LOCAL TRENDS IN NOTATING TONIC SOLFA

It is not commonly known that South Africa has developed a local tradition in presenting the different pulses.

5.1 The international tradition uses one sign for each pulse (beat):

| ; = two-pulse measure
| ; ; = three-pulse measure
| ; | ; = four-pulse measure

Solfa syllables are written immediately after pulse indications:

{| d ;m |s ;- }

5.2 In Southern Africa two traditions are used, each influenced by staff notation.

LOCAL TRADITION NR 1

Under the influence of staff notation, each measure is considered as a bar. This implies that each pulse (beat) is associated with two signs and furthermore the solfa syllable is positioned in the middle.

| : | = two-pulse measure
← 1 →← 2 →

| : : | = three-pulse measure
← 1 →← 2 →← 3 →

| : | : | = four-pulse measure
← 1 →← 2 →← 3 →← 4 →

| d : s |

| m : r : d | etc.

LOCAL TRADITION NR 2

This tradition is mainly used in Ford Music Competitions, as well as by numerous black composers. Each measure (bar) is represented by a rectangle.

**Doh = F**

| | |
|---|---|
| d .d :d .r \|m :m | r :r \|d :- |

## 6. CONCLUSION

Having illustrated some of the techniques, it is essential to remember the following with regard to staff notation:

- Start with the aspect of duration.
- Use tonic solfa wisely when dealing with pitch. Do not write or allow any tonic solfa notes to be written next to the staff notation notes.
- Let the students first say, then sing the notes of tonic solfa, having only the visual image of the staff notation.
- By means of a good music tutor, efficiency in reading staff notation can be developed.

# EFFECTS OF MUSIC ON THE FOETUS AND THE NEW-BORN

**Sheila Morkel, Cape Town**

Pre-natal and neo-natal music stimulation became unavoidable issues when considering the age at which music education of the infant should begin. Medical research into effects of sound on the foetus and new-born dates back to 1925 (Peiper) and has largely been conducted in response to the expression by countless pregnant women of changes they have perceived in foetal movement patterns when exposed to certain sounds. Some mothers speak of the foetus kicking sharply when a door slams or when loud rock music is played. Others observe a change in movements when they sing or attend a symphony concert. One hears of new-borns whose cries are quickly quietened by the mother's singing or playing of music which she had listened to frequently while pregnant. The wealth of published medical literature on the subject indicates that normal babies respond to sounds in the first hours after birth (Lichtig & Wells 1980) and during the last three months of intra-uterine life (Birnholz & Benacerraf 1983). The aim of my research is to determine the response of the foetus and new-born specifically to music. In doing so, a conclusion may be drawn regarding the ability one has to musically influence a child from as early as his days in the womb.

The rationale for this study involves three hypotheses. The first is that **music education is inherently valuable.** One might question this statement in the light of scholars and students abandoning the field owing to negative experiences. In answer, I refer specifically to fine music education. This implies quality of content, as well as quality of environment, which should involve warmth, love, encouragement and positive reinforcement. As such, it cannot but bring children genuine well-being and happiness. One's aim should not be to create a musical genius, but to develop and enrich the "whole" child. At the 1986 ISME Conference, Dimitri Kabalevsky exhorted delegates with the words of the Soviet Educator, Sukhomlinsky:

"*Music education does not mean educating a musician... it means educating a human being*" (Kabalevksy 1986).

Music education, besides cultivating a love for music, can nurture musical talent, promote intellectual growth, logical thought, concentration skills, language learning, creativity, emotional expression, release of tension or energy, the development of fine and gross motor skills, good self-concept, as well as group and social skills.

The second hypothesis is that **the younger the exposure to a subject, the greater the potential for learning.** Observing the natural way in which young children learn any number of languages which are heard in their environment, it may be assumed that children can learn the language of music if they are adequately exposed to it. Toddlers utter their first words after hearing them thousands of times, not just since birth, but from their days in the womb. A language which does not exist in the environment will not develop in the child. Similarly, a child imitates the language of music to which he is exposed, adopting its various characteristics, such as the particular modal scale on which it is based. Music talent should not be expected to develop in a vacuum of musical sounds. While colourful decor in babies' rooms is widely used in providing visual stimulation, the aural aspect is often badly neglected. Perhaps saddest of all is the incubated pre-term infant, devoid of the intra-uterine sounds he knew, and compensated with little else.

The most natural way to present music to the unborn or new-born child is through the mother's voice. The lullaby is a phenomenon of motherhood across time and continent. There are also countless ways in which the body, music instruments and recorded music can be used to provide music stimulation. The wind-up musical toy has proved to be popular and convenient for parents, but care should be taken in choosing those which are accurately tuned. An infant frequently exposed to sounds that are "out of tune" may later have problems with singing in a particular mode and with achieving good intonation on instruments such as the violin.

While parents often communicate with their infants in simple words and phrases, children are usually widely exposed to complex language. Similarly, simple melodic and rhythmic phrases should be well supplemented with more complex music of good quality.

The third hypothesis is that **the foetus and new-born perceive and respond to sounds and are furthermore able to learn and remember sounds.** In determing foetal perception of sound, it is necessary to establish at what stage the ear reaches the structural maturity required for hearing function. Evidence shows that no single event triggers function, and that various hearing abilities develop at different stages (Rubel 1985). The ear first appears at 22 days gestational age. By the 24th week, the most intricate sections of the inner ear, including the sensory cells, have reached an advanced stage of development (Ormerod). The activity of the eighth cranial nerve in the 26th week indicates an ability to transmit neural impulses to the brain (Tanaka & Arayama 1969).

The second aspect relating to foetal perception of sound is the acoustic environment to which the foetus is exposed. Published research indicates that this consists of a constant background sound, above which emerges a variety of cardio-vascular, intestinal and placental sounds (Querleu & Renard 1981; Querleu et al. 1981; Walker et al. 1971). Many theories have evolved, linking man's attraction to beat (whether pounding rock rhythms, an African tribal beat or the pulse of a Beethoven symphony) with the rhythmic uterine environment (Salk 1962). Recordings made during the process of my research reveal that music penetrates the uterus (including lower, middle and higher frequencies) as does the singing of the mother and other female or male voices.

Medical research has determined consistent response to acoustic stimuli in the normal foetus from 28 weeks gestational age (Birnholz & Benacerraf 1983; Kuhlman et al. 1988; Serafini et al. 1984) and in the new-born (Clifton et al. 1981; Gerber & Dobkin 1984; Weir 1981). Sound sources include pure tones and vibro-acoustic stimuli. Responses involve changes in heart rate, breathing and movement patterns, as well as facial reactions and eyeblinks. Positive acoustic response and brainstem response have been measured in the new-born. The consistency of foetal response to sound has led to the use of the acoustic stimulus test in establishing foetal well-being (Davey et al. 1984; Jensen 1984; Serafini et al. 1984). In the course of my research, foetal heart rate response to music was observed. All of the 40 subjects displayed a significant change in heart rate after presentation of the music stimulus.

Response to acoustic stimuli is evident in the foetus during the birth process, although it is seen to decrease during the course of labour (Luz 1985, Luz et al. 1980). Research indicates that, possibly as a result of replacing the mother, less medical intervention (such as forceps and vacuum-assisted deliveries, episiotomies, epidurals and emergency caesarians) occurs when music is played during labour (Thompson 1990). This study also reveals that breast-feeding was more successful with the use of music.

Evidence exists of auditory learning and memory in the infant, from as young as three months prior to birth. Habituation of response to acoustic stimulation has been determined in the third trimester foetus, indicating an ability to perceive a sound in relation to one heard previously; to remember a sound; and to analyse its significance (Kuhlman et al. 1988; Leader et al. 1982). Tests have revealed that, immediatedly after birth, new-borns discriminate the maternal voice amid others (Querleu et al. 1984). They also show preference for the mother's voice when given a non-nutritive dummy which, by sucking in different ways, can elicit a recording of either the mother's voice or that of another female. Similar tests determined preference for a story read frequently during pregnancy, when presented with two reading examples (DeCasper & Fifer 1980). Response to theme music from a TV "soap opera" occurred more significantly in new-borns whose mothers had regularly watched the program during pregnancy, than in those whose mothers had not (Hepper 1988).

Anecdotal evidence of pre-natal learning and memory of sounds exists plentifully. An example is the experience of the American conductor Boris Brott, who discovered that he had an uncanny knowledge of the 'cello part in a previously unseen score. His mother provided the explanation that she, as a 'cellist in a symphony orchestra, had been practising that particular piece while pregnant with him (Verny 1981). Other examples have become evident in patients undergoing primal therapy, who have been able to recall prenatal experiences of sound (Verny 1981).

In the light of all the evidence presented to us through research, we should be encouraged to begin music education long before the customary pre-school level. In providing a musically stimulating environment for the foetus and new-born, we expose him or her to the language of music and to all the countless benefits which can be derived therefrom.

*"If a child hears good music and learns to play it himself, he develops sensitivity, discipline and endurance. He gets a beautiful heart"* (Suzuki 1981).

## REFERENCES

BIRNHOLZ, J.C. & BENACERRAF, B.R. 1983. The development of human fetal hearing. In: *Science* 222(4623) : 516-518.

CLIFTON, R.K., MORRONGIELLO, B.A., KULIG, J.W. & DOWD, J.M. 1981. Newborns' orientation toward sound: possible implications for cortical development. In: *Child Development* 52(3) : 833-838.

DAVEY, D.A., DOMMISSE, J., MACNAB, M. & DACRE, D. 1984. The value of an auditory stimulatory test in antenatal fetal cardiotocography. In: *European Journal of Obstetrics, Gynecology, and Reproductive Biology* 18(5-6) : 273-277.

DECASPER, A.J. & FIFER, W.P. 1980. Of human bonding: new-borns prefer their mothers' voices. In: *Science* 208(4448) : 1174-6.

GERBER, S.E. & DOBKIN, M.S. 1984. The effect of noise bandwidth on the auditory arousal response of neonates. In: *Ear Hear* 5(4) : 195-198.

HEPPER, P.G. 1988. Fetal "soap" addiction. In: *Lancet* : 1347.

JENSEN, O.H. 1984. Fetal heart rate response to a controlled sound stimulus as a measure of fetal well-being. In: *Acta Obstetricia et Gynecologica Scandinavica* 63(2) : 98-101.

KABALEVSKY, D. 1986. Message from the honorary president. In: *ISME Yearbook* 13 : 11-12.

KUHLMAN, K.A., BURNS, K.A., DEPP, R. & SABBAGHA R.E. 1988. Ultrasonic imaging of normal fetal response to external vibratory acoustic stimulation. In: *American Journal of Obstetrics and Gynecology* 158(1) : 47-51.

LEADER, L.R., BAILLIE, P., MARTIN, B. & VERMEULEN, E. 1982. The assessment and significance of habituation to a repeated stimulus by the human foetus. In: *Early Human Development* 7(3) : 211-219.

LICHTIG, I. & WELLS, P.A. 1980. Behavioural assessment of neonatal responses to auditory stimuli. In: *British Journal of Audiology* 14(2) : 61-68.

LUZ, N.P. 1985. Auditory evoked responses in the human foetus. II. Modifications observed during labour. In: *Acta Obstetricia et Gynecologica Scandinavica* 64 : 213-222.

LUZ, N.P., LIMA, C.P., LUZ, S.H. & FELDENS, V.L. 1980. Auditory evoked responses of the human foetus. I. Behavior during progress of labor. In: *Acta Obstetricia et Gynecologica Scandinavica* 59(5) : 395-404.

ORMEROD, F.C. *The pathology of congenital deafness in the child, The modern educational treatment of deafness.* Manchester University.

PEIPER, A. 1925. Sinnesempfindungen des Kindes vor seiner Geburt. In: *Monatsschrift für Kinderheilkunde* 29 : 236.

QUERLEU, D., LEFEBVRE, C., TITRAN, M. et al. 1984. Discrimination of the mother's voice by the neonate immediately after birth (Fren). In: *Journal of Gynécologie Obstétrique et Biologie de la Reproduction* 13(2) : 125-134.

QUERLEU, D. & RENARD, X. 1981. Les perceptions auditives du foetus humain. In: *Medécine et Hygiène* 39 : 2101-2110.

QUERLEU, D., RENARD, X. & CREPIN, G. 1981. Perception auditive et réactive fétale aux stimulations sonores. In: *Journal of Gynécologie Obstétrique et Biologie de la Reproduction* 10 : 307-314.

RUBEL, E.W. 1985. Strategies and problems for future studies of auditory development. In: *Acta Otolaryngologica. Supplement (Stockholm)* 421 : 114-128.

SALK, L. 1962. Mothers' heartbeat as an imprinting stimulus. In: *Transactions: Journal of the New York Academy of Sciences* 24(7) : 753-763.

SERAFINI P., LINDSAY, M.B., NAGEY, D.A. PUPKIN, M.J., TSENG, P. & CRENSHAW, C. (JR.) 1984. Antepartum fetal heart rate response to sound stimulation: the acoustic stimulation test. In: *American Journal of Obstetrics and Gynecology* 148 (1) : 41-45.

SUZUKI, S. 1981. *Nurtured by love*. New York : Exposition.

TANAKA, Y. & ARAYAMA, T. 1969. Fetal responses to acoustic stimuli. In: *Practica Oto-Rhino-Laryngologica* 31 : 269-273.

TAYLOR, D.J. & MENCHER, G.T. 1972. Neonate response. The effect of infant state and auditory stimuli. In: *Archives of Otolaryngology* 95 : 120-124.

THOMPSON, K. 1990. The use of music during childbirth and three months post partum. In: *Obstetric Association of the South African Society of Physiotherapy Newsletter*, January : 2-7.

VERNY, T. 1981. *The secret life of the unborn child*. New York : Summit.

WALKER, D., GRIMWADE, J. & WOOD, C. 1971. Intrauterine noise: a component of the fetal environment. In: *American Journal of Obstetrics and Gynecology* 109 : 91-95.

WEIR, C. 1981. Validation of the auditory response cradle with sound and tactile stimuli. In: *British Journal of Audiology* 15(1) : 61-65.

# SUBJECT MUSIC

# VAKMUSIEK

# THE SLEUTH IN THE TEACHING OF HISTORY OF MUSIC

**Jimmy van Tonder**

**University of Cape Town**

An examination of the syllabus for subject music (e.g. mark subdivision) leads to the conclusion that the subdiscipline of Music History is held in relatively low esteem when compared with the more practical elements (performance, harmony). This, and the lack of publication in the field of Music History method, suggested an investigation of trends in Art and General History methodology in order to identify trends in related fields and consider their application to the teaching of Music History.

This paper, accordingly, sets out to review current thought in the fields, describe criticism of them and synthesize any relevant methodological strategies which may give new impetus to the teaching of Music History.

## 1. THE TEACHING OF ART

Three schools of thought regarding the teaching of art are discernable:

### 1.1. Discipline-based Art Education (D.B.A.E.)

This approach (Eisner 1987b) was initiated a decade ago and has had a profound effect. It comprises a four-tier approach which integrates the following:

| | |
|---|---|
| Creative Practice | (making art) |
| Criticism | (formal analysis) |
| History | (placing within time and culture) |
| Aesthetic Judgements | (evaluating) |

Critics of the approach hold, on the one hand, that there are more facets to art appreciation and practice than just these four. Chalmers (1987), for example, pleads for the inclusion of social anthropological skills. On the other hand detractors claim that the approach is too fragmented and does not lead to an appreciation of art as a whole (Parks 1988 - the Gestalt view).

### 1.2. Aesthetic Response Theory (A*R*T*)

Lanier (1987) argues that skills of an aesthetic nature are the **only** ones relevant to the appreciation of art. Actual art making is virtually superfluous, whilst a wide knowledge **about** art is essential in order to draw the necessary comparisons to appraise the merits of an art work. The art educator should therefore be concerned not so much with **practical** creative activities as with the inculcation of background for use in processes which promote the ability to evaluate art and thus appreciate it at a deeper level. Stover (1988) suggests the use of fictional literature as a teaching resource to assist in empathizing with artists in the learning of background.

### 1.3. Art Response Guide

Another approach which stresses the appreciation of art works as opposed to art practice is described by Feinstein (1989). She proposes five steps:

| | |
|---|---|
| DESCRIPTION | (an objective inventory) |
| ANALYSIS | (dissection into formal elements) |
| METAPHORIC INTERPRETATION | (what does the painting communicate?) |
| EVALUATION | (how does it compare?) |
| PREFERENCE | (do I like it?) |

It appears that this approach is designed with the observer in mind. However, the question arises as to the desirability of creating art works without reference to the work of other visual artists.

## 2. TRENDS IN ART METHOD

### 2.1 Gestalt View

A view of art as a **whole** is stressed. D.B.A.E. separates art into constituent disciplines, but even here integration is important.

### 2.2 Aesthetics

To be able to make aesthetic judgements requires an ability to synthesize a wide range of background information relating to an art work and leads to a heightened appreciation of it. Writers arguing for aesthetic education cite the "self-actualizing" humanist arguments of Mazlow, Dewey, Rogers, etc., which are more pupil-centred than subject-centred.

### 2.3 Skills

Criticism and evaluation are important skills for art appreciation. A knowledge of the formal elements which make up an art work assist in its appraisal.

### 2.4 Practice vs. Observation

Two of the methods reviewed are aimed at appreciation and do not see creative **art making** as an essential element in art education.

### 2.5 Teacher's Philosophical Viewpoint

Garb (1980) identifies four idealistic stances which a teacher of art may adopt:

| | |
|---|---|
| FORMALIST | (emphasizing content) |
| CULTURALIST | (an art work within its culture and time) |
| INDIVIDUALIST | (the artist in relation to the work) |

28583

| | |
|---|---|
| IDEALIST | (the purpose of the work within its social context - religion, nationalist, Marxist philosophy, e.g.) |

## 3. TEACHING GENERAL HISTORY

The primary thrust in teaching general history in the past decade has been towards a **process-based** as opposed to a **content-based** approach. This has tended to emphasize the acquisition of skills used in locating evidence, evaluating it and presenting it in written form. Numerous texts (H.M.I. 1985; Nichol 1985; Gardener 1988; Sauvain 1988) recommend the following in the training of the young historian:

| | |
|---|---|
| HANDLING OF TIME | (continuity and change) |
| EVIDENCE | (collecting, recording, interpreting) |
| UNDERSTANDING CAUSE | (empathizing) |
| WRITING | (logical presentation) |
| BEING CRITICAL | (comparing) |

### 3.1 Trends in History Method

EMPATHY

In an attempt to make the pupil aware of his own place in relation to other events in time, avoiding anachronisms, empathy has emerged as an examinable component of the history curriculum. Empathy has been defined as:

*"Seeing the past in terms of its own values rather than those of to-day"* (Samuel, in Low-Beer 1989).

*"Set(ting) aside the present, don(ning) the past and appraising the result"* (Cairns 1989).

Originally Einfuhlung: *"Losing one's own self-awareness as (one) confronts a painting (or other art object) and is absorbed by the object attracting attention"* (Theodore Lipps, quoted in Cairns 1989).

Having to do with "feelings" (about the past) it is the only "affective" element in the syllabus and is cited (e.g. by Low-Beer) as emphasizing the "humanness" of the subject. Criticism of its inclusion are the following:

**Confusion about definition:** What is the difference between imagination, fantasy, sympathy, empathy (Cairns 1989)?

**Need for profound insight** in order to be able to empathize, e.g. knowledge of the period, perception of modes of prevailing thought, familiarity with a character's outlook and experience, willingness to interact. Can children do this (Cairns 1989)?

Problems associated with **assessment** of the affective domain (Low-Beer 1989).

## PROCESSES VS. CONTENT

The emphasis on **skills** (which is a process-based teaching strategy, the HOW TO? rather than the WHAT?) may have led to a neglect of:

- understanding of historical concepts
- an appropriate chronological perspective
- awareness of the charisma of historical figures
- a sound knowledge of content
- the ability to write essays (Truman 1990).

## CONTINUITY AND CHANGE

It is deemed necessary to make children aware of both differences and similarities between the past and present in order to help them understand the process of change. Historical characters considered their actions as rational, as we do in our own time. This has a bearing on the content of lessons which attempt to relate present events to those in the past. A text such as *"What is history?"* (History Commission 1987) emphasizes current events and illustrates that history may be viewed from many ideological stances (H.M.D.G. 1988)

## 4. RELATING ART AND SOCIAL HISTORY METHOD TO MUSIC METHOD

Garb identifies four philosophical standpoints which art teachers adopt. But the stress on AESTHETIC judgement, a unique characteristic of the arts, suggests a further idealistic stance, that of the **aesthete**.

The affective domain is difficult to assess and Caroline van Niekerk (1990 : 40), citing Bessom et al. (1980) isolates two facets of aesthetic involvement, namely **response** and **sensitivity** to an art work. Response, they maintain, cannot be taught. The ability to make aesthetic judgements, requires the ability to synthesize a wide range of information relating to the work being considered and leads to a heightened experience of it. She argues, quoting Reimer (1989), that the affective domain utilizes cognitive functions and that, therefore, at this level, sensitivity has been taught.

In attempting to relate **Music History** teaching to that of the two related disciplines of **Art** and **Social History,** therefore, I propose to marry, as far as possible, the trends described using five ideological teaching stances:

FORMAL
CULTURAL
INDIVIDUAL
IDEOLOGICAL
AESTHETIC

and isolating six **skill** areas, continuing the "detective" theme. Caution needs to be exercised in this regard, since the sleuth analogy, according to some (H.M.D.G. 1988), is a good starting point but may lead to the impression that the locating and interpretation of evidence by the individual pupil makes history a personal issue as opposed to an objective appraisal.

## 4.1 Formal aspects of music

The traditional method of **question-guided** discursive teaching universally employed should be extended when dissevering information of a formal nature in musical compositions. Youngblood (1987) moved for the raising of the intellectual level of Art History lessons so as to raise their credibility when compared with other academic subjects in the curriculum. Music teachers are often guilty of requiring inappropriately simple thought-processes of their pupils, thus removing the element of challenge so characteristic of contemporary school subjects.

Various authors (Pogonowski 1987 and 1989; Small 1987; Eisner 1987a) plead for the inculcation of thinking skills in the music class. They caution that the use of low-level questions as categorized by Bloom (1956) - recall, recognition - do not challenge the pupil enough and may lead to demotivation. Higher level questions - those involving analysis, synthesis and evaluation - are more likely to stimulate the pupil. Dillon (1984) stresses that the way in which answers to high-level questions are received by the teacher is also important in order to encourage enthusiastic participation on the part of the pupil.

The primary source of information for musicians is the music itself. The elements of music (pitch, rhythm, timbre, texture, form and volume) provide a convenient skeleton for the analysis of music. This kind of information ("evidence") may be gleaned from performances and scores. In the case of the latter, a progressive accumulation from graphic scores (Miller 1986) via piano, organ, chamber work, small orchestra and large orchestral scores should be introduced in stages.

Secondary sources include music dictionaries, music text books, etc., which should be researched by the pupils themselves. Comparisons should be drawn between data gleaned from the music, scores and texts. An important skill which cannot be ignored is that of the recording and presentation of information (the realm of the historiographer). Pupils must be **taught** skills of note-taking, collation and assimilation of researched material at an appropriate level (Bruwer et al. 1985).

## 4.2 Cultural aspects of music

Pupils should be encouraged to **empathize** with composers by reading fictional accounts of their lives (Cairns 1989; Low-Beer 1989; Stover 1988), discussing conditions prevalent and possible attitudes held. Jenkins (1989) points out that historians interpret events according to available evidence. Musicians are required to **interpret** musical pieces in performance. This suggests that the better informed a player, the better will be the performance. Research into cultural practices of the time will surely benefit the pupil's interpretation of the piece.

## 4.3 The individual in music

In an attempt to understand cause, pupils should examine the circumstances surrounding the composer and his particular brand of genius. This may be done by means of projects so that valuable interaction time is not wasted unnecessarily in class on biographical detail. Once again novels and films (e.g. "Amadeus") can provide valuable insight into the creative mind of the composer.

## 4.4 Ideology in music

Seeing the purpose behind the composition of a work and the way in which it reflects the ideological view prevailing at the time, will help the pupil to understand its genesis and the way in which it reflects the milieu in which it was created.

### 4.5 Aesthetics in music

Pupils should be taught (and encouraged to make) informed value judgements. They should also be given the opportunity of voicing their preferences in an environment of mutual respect.

## 5. CONCLUSION

Most of the literature reviewed while researching this paper emphasized the humanistic viewpoint in education. Teachers of social history are concerned that children should understand their position in time and culture by studying their own local cultural environment and relating it to the past to help them develop a sense of personal identity.

Shostakovich's Symphony Number 11 ("1905") describes an event in Russian history which is given a personal account by Isadora Duncan in her autobiography (Duncan 1988) and this may be related to the events at Sharpeville some two decades ago in our own country. These materials could provide meaningful input for teaching programs relevant to children in South African schools.

It occurs to me that the Music History syllabus should reflect the child's environment and the social events and musical styles of his time. Relating these to the music of the past could give a far deeper insight **both** into the music itself and into the realm of feelings which is so uniquely the domain of the arts.

## 6. REFERENCES

BLOOM, B. (ED.) 1956. *A Taxonomy of Educational Objectives: Handbook 1 - Cognitive Domain.* New York : David McKay.

BOOTH, M. et al. 1986. *Empathy in History.* Southampton : Southern Regional Examination Board.

BRUWER, I. et al. 1985. *Guidelines for the Teaching of General Music Knowledge.* Cape Town : Cape Education Department.

CAIRNS, J. 1989. Some Reflections on Empathy in History. In: *Teaching History* 55(2) : 13-18.

CHALMERS, F.G. 1987. Beyond Current Conceptions on D.B.A.E. In: *Art Education* 40(5) : 58-61.

DUNCAN, I. 1988. *Isadora: My Life.* London : Sphere.

EISNER, E.W. 1987a. Educating the Whole Person. In: *Music Educators Journal* 73(8) : 37-41.

EISNER, E.W. 1987b. The Role of Discipline-Based Art Education in America's Schools. In: *Art Education* 40(5) : 6-45.

FEINSTEIN, H. 1989. The Art Response Guide: How to Read Art for Meaning, a Primer for Art Criticism. In: *Art Education* 42(3) : 43-50.

GARB, T. 1980. *Art History and Secondary School Art Education.* London : University of London. (M.A. thesis)

GARDENER, P.W. 1988. *Core Skills in History.* Edinburgh : Holmes McDougall.

HISTORY COMMISSION. 1987. *What is History?* Johannesburg : Skotaville Educational Division.

H.M.D.G. 1988. Review: "What is History?" - a New Approach to History for Students, Workers and Communities. In: *Perspectives in Education* 10(1) : 75-78.

H.M.I. 1985. *History in the Primary Years.* Department of Education and Science. London : Her Majesty's Stationery Office.

JENKINS, K. 1989. Reflections of the Empathy Debate. In: *Teaching History* 55(2) : 18-23.

KALAWAY, P. 1987. *History Alive.* Johannesburg : Shuter and Shooter. (Series)

LANIER, V. 1987. A*R*T*: A Friendly Alternative to D.B.A.E. In: *Art Education* 40(5) : 46-52.

LOW-BEER, A. 1989. Empathy and History. In: *Teaching History* 55(2) : 8-12.

MILLER, S.D. 1986. Listening Maps for Musical Tours. In: *Music Educators Journal* 73(2).

NICHOL, J. 1985. *Teaching History.* Houndmills : MacMillan.

PARKS, M.E. 1988. How Does the Work Mean. In: *Art Education* 41(3) : 55-61.

POGONOWSKI, L. 1987. Developing Skills in Critical Thinking and Problem Solving. In: *Music Educators Journal* 73(6) : 37-41.

POGONOWSKI, L. 1989. Teaching Listening Through Critical Thinking. In: *Music Educators Journal* 76(1) : 35-38.

RYDER, W.W. 1987. The Role of Art in Self-Actualisation. In: *Art Education* 40(2) : 22-24.

SAUVAIN, P. 1988. *Skills for British and Social History.* Cheltenham : GOSE History Companion.

SMALL, A.R. 1987. Music Teaching and Critical Thinking: What Do We Need To Know? In: *Music Educators Journal* 74(1) : 46-49.

STOVER, L.T. 1988. What Do You Mean, We have To Read a Book For Art Class? In: *Art Education* 41(5) : 9-13.

TRUMAN, P. 1990. Teachers' Concerns Over the Current Vogue in Teaching History. In: *Teaching History* 56(1) : 10-17.

VAN NIEKERK, C. 1990. *An Aesthetic Versus a Multicultural Approach to Music Education.* Paper elsewhere in these proceedings.

YOUNGBLOOD, M.S. 1987. The Phylogeny and Ontogeny of Art. In: *Art Education* 40(6) : 16-24.

# KEYBOARD GROUP INSTRUCTION FOR HIGH SCHOOL BEGINNERS

**Marguerite Barker Reinecke**

**University of the Witwatersrand, Johannesburg**

## 1. INTRODUCTION

Group or class lessons for keyboard students have a distinguished antecedent. They are patterned after the popular nineteenth century master classes conducted by Liszt and Leschetizsky. In these classes there were usually more than one student present who learned by imitation and emulation of each other.

Early music teachers in the Cape were up to date with these and other European trends, as shown by music education historian Jan Bouws. The idea of learning the keyboard in a group was introduced in the Cape as early as 1826. On the 26th February of that year Frederick Logier set up an academy after the lines that his father had established in England and Germany. The London prospectus of Mr Logier Senior, *New system of music education*, advertises a large room in which ten pianos were available for group instruction. Keyboard playing included sight-reading, aural work and playing from scores. Examinations were made public and candidates performed on stage for large audiences (Bouws : s.a.).

We are all familiar with the technological advance in this practice: although master classes are not examinations, the element of exposure is still present. Television has brought master classes into our homes. We can watch music students perform and receive criticism from the master teacher, and watch the same learning processes.

## 2. KEYBOARD LABORATORIES

A methodology concerned with group lessons specifically for high school pupils must reflect human interaction. Many of the advantages of group lessons would seem to stem from the social interaction inherent in the group setting that purports to lend an atmosphere conducive to learning processes. It is precisely this that characterizes this type of learning and makes it different from private piano lessons. Collaborative learning has been shown to progress at a faster rate and learning transactions are more interesting, varied and demanding on pupil and teacher alike.

A keyboard laboratory is an environment that provides an opportunity for systematic observation, experimentation and practising. The electronic piano was never intended as a substitute for a conventional piano. It is primarily a teaching tool. Today efforts are being made to produce electronic keyboards that are touch sensitive and therefore more like a conventional piano. The justified criticism that they can never sound or feel like pianos, will gradually be overcome.

The use of these laboratories is not restricted to instruction in the formal sense. The opportunity for individual practising with earphones affords privacy. Remedial theory is done by students, again with the keyboard as an essential learning tool. Continuing education classes for adults in a night school program can possibly add to the number of hours in a day that a laboratory can be in use.

### 2.1 A brief overview of literature and the present situation

In recent years there has been a growing awareness of the benefits of group instruction for keyboard non-major students. Financial constraints on the pupil : tutor ratio is making this viable, for very few faculties can afford one-to-one instruction on a large scale (Leonhard & Sudano 1971). For those that find the concept of group learning of special skills impractical, it is emphasized that private tuition is not ignored, and at an advanced stage it plays an important role for the student. It has been shown that the values and benefits of group work are growing in importance.

Literature in the field of instrumental tuition shows that teachers and researchers are constantly appraising and experimenting with curricular innovations. These are put into practice and assessment procedures are being developed (Thompson 1984; Macdougall 1984; Enoch & Lyke 1977). The National Curriculum in the United Kingdom is one of many developments that has taken cognisance of the need that high school pupils have to learn to play instruments, not only keyboards but also drums, guitars and the learning essential for the expanding field of technology linked with the music business (Paynter : 1982, 1985).

### 2.2 The present situation in the Transvaal

The under-utilisation of keyboard laboratories in some Transvaal high schools has been the impetus of this paper. I am told that 35 schools possess these facilities. If each of these schools had 12 keyboards, 420 pupils could have one hour of keyboard tuition per week and 1 260 pupils could benefit if the keyboards were used only three hours per week. In one school all the pupils could have keyboard lessons for one term as an option as part of the class music curriculum. We are in the process of innovation and change. It is therefore imperative to explore existing research and use the equipment that we already have to its full potential.

Individual instruction has a tradition that stretches back and its place is firmly accepted: interpretation of finer details of recreative piano repertoire is without question found in the master-pupil domain. This relationship is not threatened by the electronic age, but supplemented by it.

## 3. OUTLINE OF SOME METHODS

### 3.1 The Yamaha Music Keyboard Courses

The Yamaha Music Foundation in Japan is continually refining a group keyboard teaching method that was developed in the 1950s. This system of teaching was inspired by Western music educators. On close examination we know that a thorough study was made of the methods of Orff, Kodály and the solfége and improvisation techniques taught by Dalcroze. The programs were designed from teacher to pre-school training, translated into all European languages and distributed world-wide. Materials for teachers and attractive texts for children were provided. The foundation had many schools in South Africa in the 1970s. During this time teachers were trained in their method and English language books used by the pre-school child were translated into Afrikaans.

### 3.2 The Dundee Project

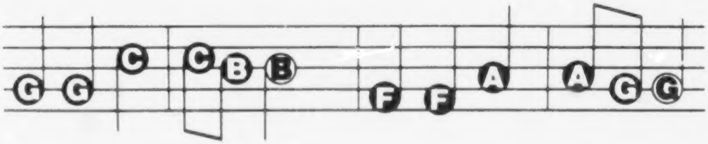
In January 1982 a research project was set up in the Dundee College of Education in Scotland. The remit of the project was to examine new ways of assessing the teaching of music as a practical subject within the 14-16 year age group. Project schools were chosen which had a practical approach to music making and teachers could organize small teaching groups of a maximin of 20 pupils. The teaching periods were a minimum of 60 minutes long.

Three curricular components were agreed upon as a starting point. These were recreative performance, inventive work and technology. Group ensemble work included pitched percussion, rhythm box, drum kit, guitar, vocal and keyboard group work. The technology section included disco management, sound mixing, multi-tracking and the operation of hi-fi equipment.

What might be of interest to South African teachers is the fact that there never was any prescriptive element of **what** to teach. The goodwill generated by the research teams resulted in informal discussion on sharing materials and problems.

Research into current practice in the Dundee project of Scottish schools using Yamaha portasound keyboard group work, suggests that alphabet note-names on keys are useful. Permanent "magic marker" has much to recommend itself here. The letter names soon wear off with constant use. For notation reading, the five-finger hand position as a starting point has all the benefits historically shown by Curwen and others. This step by step reading needs repetition to encourage confidence and growth in hand-eye motor activity. The project uses "easy-play" notation, as illustrated in **FIGURE 1.**

**FIGURE 1: EASY-PLAY NOTATION**



It is a simplified form of staff notation dispensing with clefs and incorporating letter names in the note-heads. This is generally used for the right hand only. Chord symbols are given for left hand playing. The chords are blocked or sounded in different ways, depending on the capabilities of the keyboard. Rhythm box capability makes accompaniment of simple solo improvisation sound good to the audience and keeps the player going. There seem to be many good reasons to use "easy play" notation for the left hand so that learning of the bass clef occurs simultaneously.

The record-keeping and assessment procedure is outlined in **FIGURE 2**. What is noticeable in this example is the interactive nature of the transaction. Student and partner share the assessment - they work alone or together until a goal is achieved. Then the teacher is drawn to the final decision, not for a mark but for an agreement that the students' evaluation is valid.

## FIGURE 2: RECORD-KEEPING AND ASSESSMENT PROCEDURE

ASSESSMENT GRID

PORTASOUND

MY NAME

MY CLASS

WHAT TO DO  READ NOTES ON THE BACK OF THIS SHEET

| THE NAME OF EACH TUNE THAT I PLAY IS WRITTEN BESIDE THE NUMBERS BELOW | I find the notes one by one | | I show the difference between 'high' and 'low' notes of the same name | | I play the notes slowly one hand only | | I can play notes slowly both hands (without auto rhythm) | | I play the notes one hand only in time with the auto rhythm | | I am able to play the music in time with magic chords and auto rhythm | | My teacher agrees with my progress |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | today's date | my friend's initials | today's date | my friend's initials | today's date | my friend's initials | today's date | my friend's initials | today's date | my friend's initials | today's date | my friend's initials | |
| 1 | | | | | | | | | | | | | |
| 2 | | | | | | | | | | | | | |
| 3 | | | | | | | | | | | | | |
| 4 | | | | | | | | | | | | | |
| 5 | | | | | | | | | | | | | |
| 6 | | | | | | | | | | | | | |
| 7 | | | | | | | | | | | | | |

THESE ARE THE TUNES I LIKED PLAYING BEST –

PUPILS' NOTES - WHAT TO DO

Your teacher may give you instructions on how to use this grid.

1. Fill in your name and class when you first get this sheet.
2. Then write the name of the tune you are learning in the blank box 1.
3. When you have found the notes you are to play, one by one, write in the date in the space headed "today's date" - for example 7/10/83.
4. Ask a friend to sign the next column (for example, J.K.) if he or she agrees that you can do this.
5. Go on to the next stage - "I play notes slowly, one hand only".
6. Your teacher will come and check your playing as soon as possible.
7. When you start another tune, write the name in box 2 and then go on as with tune 1.

### 3.3 The Kopano experience

Teachers from the Wits Drama Department and School of Music have established a Saturday school or community centre. Shell Oil Company sponsors this project, and they pay teachers for working with young people from all areas. Most students come from black townships.

The group keyboard classes cater for fifty to sixty students every week. We teach twelve students at a time for thirty or forty-five minutes. The time available is divided into group drill for ten minutes; this embraces revision of work done, short quizzes and warm-up finger and posture exercises. Repertoire and technique last fifteen minutes. Here time is divided between whole class teaching and individual practising with the aid of earphones; the last minutes are taken up by discussion of homework, solo performances and improvisation to set chord patterns. The materials used presently are *Musicland* by Madeleine Evans and the Trinity Initial Syllabus. We also use own composed exercises and 12-bar improvisations to simple chord progressions.

## 4. STRATEGIES FOR GROUP WORK USED AT KOPANO CENTRE

The following strategies for the management of group situations are used weekly and in use adapted to a particular situation. They are therefore useful for all teenagers. Working with groups is different from working one-to-one on an interactive basis. The group needs are different to the closely felt individual teacher-master, pupil-disciple relationship.

The group needs to know that you care about individual progress, and that you notice it. The group needs to know that your eyes and ears are aware of a small hitch or bigger struggle, and that in addressing the problem you might be solving it for more than one person. They need to feel safe enough to ask for help. The high school keyboard beginner needs all-round exposure to music. He needs his peer group approval and learns from them. Imitation and emulation are cogent factors which are not exclusive to a private lesson but common to all learning experiences. In a group the process is minutely watched and shared and therefore much more effectively learned. The group teacher makes sure that each teaching concept is clear in his mind before trying to teach.

Each concept needs multiple cues. These are related learning activities linked to one main idea. When we teach the geography of the keyboard, sight of the patterns and shape and size of the keys can start discussion. The sound of different notes ascending and descending, high and low are the following sound cues that are explored. These percepts are combined in rhythmic playing (see **FIGURE 3**).

The technique of finger and arm weight is shared and learned together. Before a score is looked at, legato action and its opposite, staccato, are explored. The teacher finds at least three verbal cues with appropriate actions done by all to express each percept.

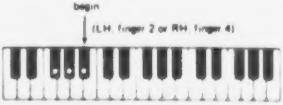
# FIGURE 3: PLAYING OF PENTATONIC MELODIES

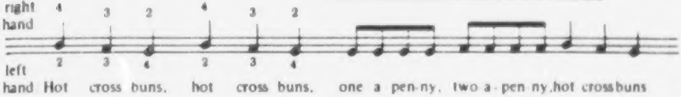
**Pentatonic Melodies**

The five black keys on the keyboard form a pentatonic scale. Many familiar folk tunes can be played using only these five keys.

### *HOT CROSS BUNS*

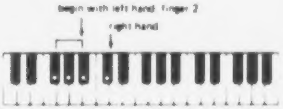
Play on any group of 3 black keys. Use fingers 2, 3, 4 of the right hand or the left hand.

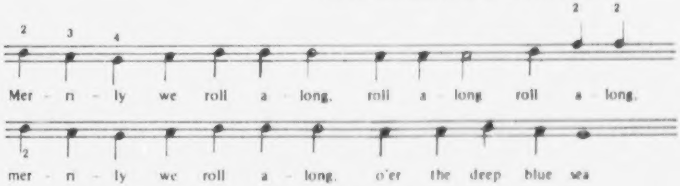

begin
(LH, finger 2 or RH, finger 4)


right hand
4 3 2 4 3 2
2 3 4 2 3 4
left hand
Hot cross buns, hot cross buns, one a pen-ny, two a-pen-ny, hot cross buns

### *MERRILY WE ROLL ALONG*

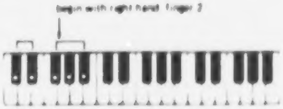
Left hand will play the 3 blacks, beginning on the top key of the group. Right hand plays only the lower key of the group of 2 blacks.


begin with left hand, finger 2
right hand

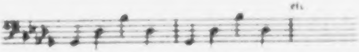

2 3 4
2 2
Mer - ri - ly we roll a - long, roll a - long, roll a - long,
2
mer - ri - ly we roll a - long, o'er the deep blue sea

### *OLD MACDONALD*

***Right hand***: fingers 2, 3, 4 on the group of 3 blacks. ***Left hand***: fingers 2 and 3 on the group of 2 blacks. Try to "sound out" this familiar nursery tune using all 5 black keys of the pentatonic scale.


begin with right hand, finger 2

***Teaching Tip***: *Add an ostinato bass for the above melodies. Begin your ostinato several beats before the student begins to play, to establish the feel of the rhythm. Guide the student in changing tempo by varying the tempo of your ostinato patterns.*



*Play the same ostinato bass again and ask the student to improvise freely on the black keys, keeping the same basic rhythm as any of the above melodies.*

Good hand position at the keyboard is encouraged by playing pentatonic melodies on black keys only. These are learned by rote, using finger numbers, singing and rhythmic reading of note values (see **FIGURE 3**).

Question and answer cues are a very useful way to start the real work of composing at the keyboard. These lessons also include breathing exercises and relaxation.

### 4.1 Teaching for Success

The requirements for "success" are hard to pin down, but the following ideas are common to both group and individual situations. The underlying implication is that both teacher and pupil are sharing in the outcome of a process-orientated learning experience: active as distinct from passive participation; intelligent receptive listening; interactive as opposed to assertive dialogue between either teacher and pupil, or pupil and pupil(s); recognition of musicianly qualities, interpretation, phrasing and musical line; a "menu" of activities, sequential and progressive and information brought alive to pupils, not merely paraded before them.

In the group situation the teacher must believe that group work is best for every pupil. She knows how to keep every student learning throughout the lesson. For this to happen she must be aware that the emphasis is on music - not group drill - with musical listening and musical performance means to this end. Finally she must be aware of the fact that some pupils are pressured or unduly held back by group activity. Sensitivity and the ability to adjust to a different study plan is then necessary. The management of group learning of mechanical and expressive skills is exacting. The teacher is motivater, counsellor and questioner for the high school pupil, whose attitude and the possible peer pressure are just as important for a course of keyboard skills to succeed. A thorough appraisal of planning and then scrutiny of results is inescapable.

### 4.2 Preparation

Mention has been made of strategies for learning, in common with "good practice". But teacher preparation is perhaps the most important difference between one-to-one work and group teaching.

### 4.3 Interviews

This preparation takes the form of preparing group lists and pairing students within each class. Partner work is a feature of this teaching. The teacher interviews each pupil, finds a compatible choice at the beginning and records this for a follow-up report every four lessons and regroups if necessary.

### 4.4 Detailed Preparation

Every exercise or piece is thoroughly learned, played and analysed for teaching cues before a class. This gives the teacher the time to plan how to present a new piece and exactly what aspects to stress. Details of fingering, articulation, hand shifts and practising strategies are planned before, **not** during the lesson (see **FIGURE 4**). Using a tape recorder for this step is instructive. The teacher speaks and plays to herself, records the preparation and then discards unnecessary vocabulary, or time wasting instructions. Homework is also prepared for the pupil on **how** to practise.

### 4.5 Record keeping

The value of accurate records of the events in a single lesson is inestimable. The following comments may indicate the opposite: "Can anyone tell us what we did last time?" "Who would like to try the new piece just handed out?" "Let us see how well Simon sight-reads this exercise." These are all ploys for time to catch up while the class waits and watches for you to start properly. It shows mainly lack of record keeping. Each lesson is different, even if the material covered is the same. It is essential to record which aspects need to be reviewed, and which items were easy. An exact record of what occurred will not result in the time wasters mentioned (see **FIGURE 4**)

### 4.6 Some time wasters during lessons

(1) Never ask for volunteers. It slows the momentum of a well-paced lesson. The "mini-lesson" trap results from the mistakes made by the volunteer. While you help, the other members lose interest and by labouring pedantically you do not recapture that momentum. Hear a section of work from each pupil, and take the trouble to record this from week to week.

(2) The use of vague terminology, unfamiliar to the students, slows down interest and makes people feel unsure. Here cueing with synonyms or trying analogies could help.

(3) That typical teacher question that elicits groans from any teenager, "Does anyone notice anything unusual about?", should be banned from the lips of a teacher. It is much more fun for a pupil to offer that he finds something unusual, and for this to spark inquiry from peers.

(4) Another trap for the unprepared and lazy teacher is answering her own questions. If an answer is not offered, the teacher can give the answer to musical questions by playing an answer and leaving the student to think about it.

## 5. GROUP WORK, PARTNER WORK AND SOME OF ITS BENEFITS

Some activities can be taught in partner groups of two pupils, and some in larger groups. Partner work with two compatible pupils seems to work well in technique: hand shape, articulation and dynamics are all aspects of musical awareness. Competitiveness and co-operation are set side by side. Students also enjoy working with a colleague of similar ability on repertoire and they seem to learn pieces faster this way. They play to each other and mutual improvement takes place. When partners progress at different levels they are paired anew.

Musicianship skills that are taught well in larger groups include sight-reading, ear tests, rhythm drills, theory writing, improvisation and, lastly, performance.

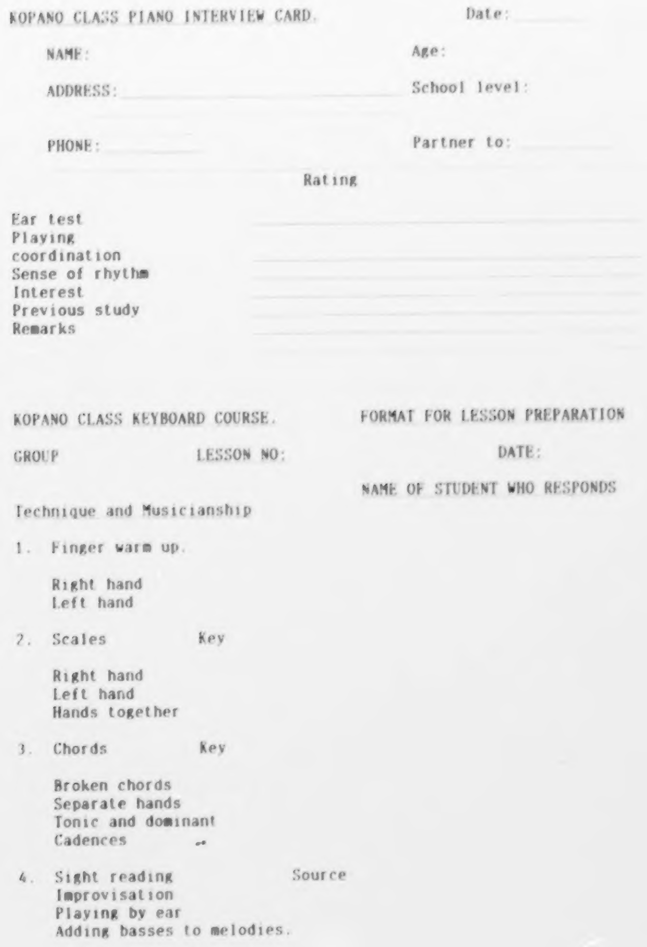
## 6. CONCLUSION

It is evident that thorough preparation reduces teacher stress. The groups need to be carefully matched with regard to levels of progress. Involving all pupils all the time is possible by dividing tasks and allowing some to play while others listen or clap or even sing note names. This also enables the reluctant or shy ones to rehearse by hearing others.

All musicians become members of groups of one kind or another. This type of tuition, sensitively handled, is a natural context in which the skills of playing together can be encouraged and practised. The growing maturity and individual accountability seen in committed teachers means that working methods still evolve.

This methodology is practice-based and hopefully illuminative of music and the learning milieu.

## FIGURE 4: KOPANO CLASS INTERVIEW CARD



KOPANO CLASS PIANO INTERVIEW CARD. Date:

NAME: Age:

ADDRESS: School level:

PHONE: Partner to:

Rating

Ear test
Playing
coordination
Sense of rhythm
Interest
Previous study
Remarks

KOPANO CLASS KEYBOARD COURSE. FORMAT FOR LESSON PREPARATION

GROUP LESSON NO: DATE:

NAME OF STUDENT WHO RESPONDS

Technique and Musicianship

1. Finger warm up.

   Right hand
   Left hand

2. Scales Key

   Right hand
   Left hand
   Hands together

3. Chords Key

   Broken chords
   Separate hands
   Tonic and dominant
   Cadences

4. Sight reading Source
   Improvisation
   Playing by ear
   Adding basses to melodies.

## 7. REFERENCES

ALLEN, D. 1983. *Creative Keyboard for Adult Beginners.* Englewood Cliffs : Prentice-Hall.

BOUWS, J. s.a. *Geskiedenis van die musiekonderwys in Suid-Afrika (1652-1902).* NASOU.

BOUWS, J. 1966. *Die musieklewe van Kaapstad.* Kaapstad : Balkema.

ENOCH, Y. & LYKE, J. 1977. *Creative piano teaching.* Stipes.

LEONARD, C. & SUDANO, G. 1971. Music education : Colleges. In: *Encyclopeadia of education.* Vol. 6. New York : Macmillan.

MACDOUGALL, I. 1984. Assessment in music - some interim thinking from the Dundee project. In: *British Journal of Music Education* 3 : 273-293.

PAYNTER, J. 1985. Editorial. In: *British Journal of Music Education* 2(1) : 3-4.

PAYNTER, J. 1982. *Music in the Secondary School Curriculum.* Cambridge : Cambridge University.

THOMPSON, K. 1984. An analysis of group instrumental teaching. In: *British Journal of Music Education* 1(2) : 153-171.

# GENERAL

# ALGEMEEN

# THE INTERNATIONAL LIBRARY OF AFRICAN MUSIC AND ARCHIVING AFRICAN MUSIC

**Andrew Tracey, Grahamstown**

**Paper presented under the auspices of the South African Music Libraries Association**

## 1. THE ROLE OF ILAM

The International Library of African Music (ILAM) was founded in 1954 at Roodepoort, near Johannesburg. Its founder, Hugh Tracey, had spent the previous twenty-five years studying African music in Zimbabwe (Southern Rhodesia), South Africa and further afield, and collecting the recordings which form the core of the archive. Further extensive recording tours were undertaken until the early seventies. On Dr Tracey's death in 1977 his son Andrew succeeded him as director, and in 1979 ILAM moved to Rhodes University, Grahamstown. In March 1990 it moved into a new, purpose-designed building.

ILAM'S functions cover four main areas:

### 1.1 Research

ILAM staff and others associated with ILAM such as undergraduate, graduate and occasional students carry out research in and recording of African music in areas of their own interest. ILAM's own research has covered Africa from Zaire and Uganda to South Africa. Particular areas of specialization have been the music of the Shona (Zimbabwe), Chopi (Mozambique), Venda and Xhosa (South Africa).

ILAM sponsors (where possible), supervises and publishes research.

### 1.2 Teaching

ILAM staff teach firstly components of undergraduate courses for university departments such as Anthropology, Music, African Languages and Drama. A B.Mus. course is to be introduced soon with a specialization in ethnomusicology which will be taught largely by ILAM staff. They also supervise post-graduate research. Secondly ILAM undertakes extramural teaching of individuals or groups. The emphasis is on practical issues, e.g. performance, research and recording technique, transcription, and instrument making.

### 1.3 Archiving

The core of the sound archive is the Hugh Tracey recordings, dating from 1929 to 1974 and augmented from several other sources, e.g. John Blacking, Henry Weman, Thomas Johnston, Dave Dargie, National Geographic Society, SABC, Andrew Tracey, etc. There is a small collection of records of African music from other publishers. In addition there is a small specialized library including a certain amount of audio-visual material and a collection of African traditional instruments. Continual requests for materials and information are handled.

In principle the field is the traditional music of the whole of black Africa and diaspora, with increasing specialization towards Southern Africa. Although the emphasis is thus on traditional music, ILAM recognizes the importance of popular music. However due to the vast volumes produced we do not have space, staff or funds to cover it. This practical situation is reinforced by our rationale concerning the importance of traditional music: that traditional music has a different quality of value from the ephemeral - it is and is likely to remain a permanent source of inspiration for musicians, and moreover it has practically no musical "establishment" to look after its interests.

ILAM encourages the deposit of field workers' tapes, where these are properly documented, and in fact would like to serve as a repository for all recordings of South African traditional (African) music. There is however at present no permanent source of funds to pay for this.

Our aim as an archive is not only to preserve the music, but actively to get it out to the people who would like to use it, preferably at no or very low cost to them. An archive is there for use, and ILAM has always tried to be as open and generous as possible. Commercial users pay, however!

### 1.4 Publishing

ILAM publishes the journal *African Music*, and the proceedings of the annual symposia on ethnomusicology which it organizes at a cyclical succession of venues around the country. It also publishes two record series of its own recordings: *Sound of Africa* (213 records) for specialist interest, and *Music of Africa* (25 records).

The present staff of ILAM consists of Andrew Tracey (Director), Gege Kekana (Librarian) and Selina Harper (Secretary). The creation of a post for a second ethnomusicologist is envisaged. ILAM is a part of the Institute of Social and Economic Research, an institute under Rhodes University which co-ordinates research in the human sciences.

## 2. THE NEED FOR CONSERVATION AND ARCHIVES IN GENERAL

As should be obvious to any observer of Africa, music is the major art form of the continent. It is integrated with life to a high extent, and it seems to constitute a large part of what Africans consider important. Any study of Africa and Africans must take account of African music. No one could possibly argue that it is not a good thing, and all good things should by their nature be preserved. Many valuable types of African music have already vanished, valuable both to the people themselves and to the world in general, and many more are in the process of doing so. Therefore, given that we believe this music to be good, we should do all we can to preserve it, so it can serve as a cultural and historical record, and as inspiration for future musicians. Some of the great folk-music collections of the world have shown their value in this way many times over, those for instance of Cecil Sharp, the Lomaxes, Kodály, Bartok, to which one must add Hugh Tracey.

But there may be some other issues involved here in South Africa at this stage. For a start, are archive collections of African music what is really needed? And what kind of music should be archived?

There are some African cultural workers in South Africa who, also influenced by the present political climate, question the value of archives, especially when they seem to be part of the white establishment. Archiving, museum keeping, is more of a Western than an African approach to culture. It is not dynamic, based on what people are doing now, but static, based on looking backward. Museums and similar institutions are sometimes seen as part of the government policy of cultural distinction and separation, which says *"That's how it always was, and that's how it's going to stay"*. This attitude is seen as holding people back, supporting apartheid thinking by stressing the irreconcilable differences between people. So any future archive must avoid this mental set, must not be part of a system of control, of forced ethnic separate identity, of racial or tribal classification.

And again, there are others who question the value of archiving the dead sounds of a kind of music where sound is actually less important than the process of making that sound. The question here is, is African music really a system of sounds, or is it a system of social interaction? If it is the latter, then there is little need for an archive of sounds.

Africans are creating new music all the time in whatever circumstances they find themselves, drawing from every source available to them, a wider range of music than ever before, such as the media, church, school, and of course from the tradition to a certain extent. The tradition, incidentally, is not always approached directly, but the tendency is towards seeing it through a township lens, and transforming it to a kind of pan-African, or pan-South African version of traditional culture. All the new musics, however, draw on the same basic African values as African music always has done, such as solidarity, co-operation and respect for difference, and human relationships. If you live in town you make town music, if you live in the country you participate in country rituals and make country music.

If your self-image is smart and educated, your music will reflect it, just as it will if you are a proud, red-blanket Xhosa.

The economic motor behind this new music is the pop music industry. The cultural motor is the continuing need of Africans to express who they are, and what they find important. The modern African music is succeeding in doing this very well, and hardly needs archiving. It is a process, and you cannot archive a process. The best kind of active support that can be given to this is encouragement, training, access to ideas, to instruments, to facilities, to equipment, as well as to opportunities for performance. These are not usually the job of an archive. But I think they should be the job of a modern, outgoing African cultural archive.

The value of archiving African music therefore should be questioned. From the point of view of the progress of culture on the broad front, it is already advancing very well as it is. Archives should be seen as a means of giving direction to this advance, leading from the back as it were.

Although most Africans look at music as being primarily a social expression, African music cannot help but also be a system of sounds, and here is the main way in which a traditional archive can help - in preserving sound patterns, structures and ideas from the past, in the hope that individuals in the future will be able to mine them for their own inspiration or study. These individuals could be musicians or composers, writers, historians or film-makers. Even the ordinary person may derive some satisfaction from knowing that these aspects of his culture or history are being looked after somewhere.

But we should not be surprised if we find that Africans in general make very little use of cultural repositories such as sound archives, and not only for reasons such as lack of education. Perhaps if we enter a less critically revolutionary era in South Africa people may develop more historical interest. But in the meantime one must always remember that music to most Africans is not so much sound as a system of social interaction. Modern African musicians are thus more interested in the current musical language of the time, and what it can achieve in communication, than in digging up older forms of musical language. They are out of touch with the old forms, even though the values they transmitted were very much the same as today's music. They are like a long-forgotten language, only of academic interest.

In the same way I have usually found that the music of other language groups holds very little interest for most Africans. Firstly the musical grammar, the rhythms, the scales, the spoken language itself, are different, and more importantly, the social message is foreign - the concerns of the singers may not be those of the listener, they do not impinge. Most people too are not curious musical academics, they do not abstract ideas or principles from a piece of strange music and remark on them or enjoy them for their strangeness, their piquance. Music is for relating to people, not for listening to for its abstract qualities (a major reason for the almost total disdain that Africans have for Western classical music).

Yet of course there will always be some curious individuals who want to know, musicians perhaps, or historians. Most of these, for the foreseeable future I should say, will be non-Africans, and this poses a danger, in that an archive can easily come to be seen as yet another elitist, exploitative, white institution. Pains must be taken to avoid this connotation completely. Some aims which I think any archive of African music should embody in order to make it work, where we are, in Africa, are:

- the archive's obvious African-centredness, in its direction, its purpose, its atmosphere;
- the presence on governing bodies of significant African members;
- the employment of African staff;
- the publicising of the archive among the African population, and the encouragement of a sense of its belonging to the community;
- easy and inexpensive access to the archive by all members of society;

- visible independence of control from government or party associations and an
- actively outgoing program of continually gathering and returning the materials to the people.

As to what kind of music should be archived, firstly one cannot prescribe to anyone the kind of music that he/she should find worthy of being preserved. Most original initiatives in any field come about as a result of somebody's dedication, or passion, or folly. One result of these may be specialist collections or archives, sometimes described as "content-centred archives" which are to be encouraged. One archive, say a national archive, cannot expect to be all things for all purposes, and specialists are the best and keenest people to develop their own interests. ILAM, for instance, I expect to continue to specialize in traditional African music, the University of Durban-Westville in Indian music, the Lebowa Museum in Northern Sotho music, the developing Gallo (Africa) Ltd. Archive in their own publications of popular music, and so on.

However, we also have an urgent need in South Africa for a national legal deposit sound archive, i.e. a "medium-centred archive" where all producers of published sound recordings in whatever medium would be legally obliged to deposit a copy or copies of every publication. It is hardly arguable that sound recordings encapsulate a major and vital part of the spirit of our age, or that they are any less important than other forms of public records that deserve to be preserved. The principle is already in existence in South Africa for printed works, where no less than five copies have to be deposited in four provincial libraries and one national library.

WHY NOT FOR SOUND AS WELL?

Practically every major Western country has something of the kind.

WHY NOT HERE AS WELL?

## 3. REFERENCE

SCHUURSMA, R. 1983. Approaches to the national organisation of sound archives. In: LANGE, D. *Sound archives: a guide to their establishment and development*. International Association of Sound Archives, Special Publication Number 4.

## Editors/Redakteurs

Sarita Hauptfleisch
*Human Sciences Research Council*
*Raad vir Geesteswetenskaplike Navorsing*

Gerhard Koornhof
*South African Society of Music Teachers*
*Suid-Afrikaanse Vereniging van Musiekonderwysers*

Christoph Stroux
*Musicological Society of Southern Africa*
*Musiekwetenskapvereniging van Suidelike Afrika*

Elsbeth van der Merwe
*Southern African Music Educators' Society*

Caroline van Niekerk
*University of Pretoria*
*Universiteit van Pretoria*

# MONDAY / MAANDAG 9 APRIL 1990

## MUSICOLOGICAL SOCIETY MUSIEKWETENSKAPVERENIGING

| TIME | | |
|---|---|---|
| 7 30 | Registration for Music Education Conference Registrasie | E |
| 8 00<br>9 00 | Registration Registrasie | E |
| 9 00<br>9 15 | OPENING | E2 27 |
| 9 15<br>9 35 | R WALTON Musicological Training in a Heterogeneous Society | E2 27 |
| 9 40<br>10 10 | S PILKINGTON Religious Choral Music of PM Davies | E2 27 |
| 10 10<br>10 40 | TEA TEE | |
| 10 40<br>11 20 | JH POTGIETER Anti-Romanticism in Technical Literature about music | M |
| 11 20<br>12 10 | HH vd MESCHT The First Song Opus of Josef Rheinberger (1839 - 1901) | M |
| 12 15<br>13 40 | LUNCH ETE | R |
| 13 45<br>14 15 | ANNUAL GENERAL MEETING | E2 27 |
| 14 20<br>14 50 | M STEYN The Place and function of Music Theory | E2 27 |
| 14 55<br>15 40 | JEANNE BULL Music Therapy | E2 27 |
| 15 45<br>16 10 | FRUIT JUICE VRUGTESAP | |
| 16 10<br>16 45 | S HAUPTFLEISCH Die RGN se Navorsing oor Musiekopvoeding | E2 27 |
| 16 45<br>17 35 | S STENGEL The Medieval Estampie in Performance | E2 27 |
| 19 00<br>20 30 | PIANO INTERPRETATION Ella Fourie en Izak Grove | M |

## CHORAL SOCIETY / KOORVERENIGING KERKORRELISTEVERENIGING

| TIME | | |
|---|---|---|
| 7 30 | Registration for music education Conference Registrasie | E |
| 8 00<br>9 00 | Registration Registrasie (SAKV SAKOV) | M |
| 9 00<br>9 10 | OPENING | M |
| 9 10<br>10 00 | SING ALONGS<br>Awie van Wyk | M |
| 10 00<br>10 30 | TEA TEE | |
| 10 30<br>11 30 | T3 3, T2 2, T2 4, Th2 1 KEUSEGROEPE<br>Jun. Laerskool Hoërskool Kerkkore | |
| 11 30<br>12 15 | CONDUCTING TECHNIQUE Th 2 1<br>Beginners Advanced | T3 3 |
| 12 15<br>12 55 | LUNCH ETE | R |
| 12 55<br>14 00 | SIMON PRESTON CONCERT<br>(R10 per person) | M |
| 14 00<br>15 00 | KOORDEMONSTRASIE<br>SIMON PRESTON | M |
| 15 00<br>15 30 | TEA TEE | |
| 15 30<br>16 30 | OPERETTAS<br>Laer- en Hoërskole | M & Th 2 1 |
| 16 30<br>17 00 | STEMBOU<br>Huibrie Verster (Koor) | M |
| 17 00<br>17 30 | BLOEMFONTEINSE KINDERKOOR | |

## SASMT SAVMO / MUSIC THERAPY SOCIETY MUSIEKTERAPIE — VERENIGING

| TIME | SASMT SAVMO | MUSIC THERAPY SOCIETY MUSIEKTERAPIE — VERENIGING |
|---|---|---|
| 7 30 | Registration Registrasie | Registration Registrasie |
| 8 00 | Annual General Conference for council members and official delegates<br>E3 62 | 9 00 - 12 00<br>Prof Charles Eagle<br>TRENDS IN MUSIC THERAPY<br>(R10 00)<br>E3 57 |

## S A M E S

| TIME | | |
|---|---|---|
| 7 30 | Registration for Music Education Conference Registrasie | E |
| 8 00 | Registration Registrasie | E |
| 8 30 | OPENING Prof K V Mngoma | E3 58 |
| 9 00<br>10 00 | MEDIA FOR ALL National Filmoteque<br>Dr PJ Conradie | E3 58 |
| 10 00<br>10 30 | TEA TEE | |
| 10 30<br>11 30 | SAMES WHY<br>Prof M Rink | E3 58 |
| 11 30<br>12 15 | CONSTITUTION | E3 58 |
| 12 15<br>12 55 | LUNCH ETE | R |
| 12 55<br>14 00 | SIMON PRESTON (For those wishing to attend) (R10 per person) | M |
| 14 00<br>15 00 | REPORT BACK<br>DIFFERENT REGIONS | E3 58 |
| 15 00<br>15 30 | TEA TEE | |
| 15 30<br>16 10 | MUSIC IN NAMIBIA<br>Dr Pieter Roos | E3 58 |
| 16 10<br>16 45 | S HAUPTFLEISCH RGN Navorsing oor Musiekopvoeding | E2 27 |
| 16 45 | FINAL WORD | E3 58 |

*** HARP SOCIETY CONCERT 16 00 - 17 00 FREE FOR ANY INTERESTED PARTIES Th 1 25

19 00 - 20 30 PIANO INTERPRETATION M

Members and delegates are encouraged to attend this session

Building Codes Kodes vir Geboue

M = Musaion
E = Education Building Opvoedkundegebou
TH = Theology Building Teologiegebou

T = Toonkunsakademie (Adjoining Musaion Langsaan Musaion)
R = Rautenbach Hall Saal (Near Musaion below Aula Naby Musaion onder die Aulagebou)
A = Administration Building Administrasiegebou

## TUESDAY / DINSDAG 10 APRIL 1990

| | | |
|---|---|---|
| 7.30 – 8.00 | REGISTRATION FOR 10 and/or 11 and/or 12 APRIL<br>REGISTRASIE VIR 10 en/of 11 en/of 12 APRIL | M |
| 8.30 – 10.30 | PANEL DISCUSSION/PANEELBESPREKING – PERSPECTIVES ON MULTI-CULTURAL MUSIC EDUCATION (Musicological society) | M |
| 10.30 – 10.50 | TEA/TEE | |
| 10.50 – 12.00 | MUSIC EDUCATION, WHY? BENNETT REIMER<br>Head of Music Education Northwestern University, Evanston, Chicago<br>PAPER & DISCUSSION – The necessity of music education in a general educational programme<br>Philosophical and educational considerations | M |
| 12.00 – 13.00 | LUNCH/ETE | R |
| 13.00 – 13.30 | CONCERT – VAAL REEFS CHORISTERS – WILMA BOGENHOFER | M |
| 13.40 – 15.00 | MUSIC EDUCATION, WHY? Dr FRANK WILSON<br>Professor of Neurology at the University of California<br>PAPER & DISCUSSION – Music and child development | M |
| 15.00 – 15.30 | TEA/TEE | |
| 15.30 – 16.45 | MUSIC EDUCATION, WHY? Prof CHARLES T EAGLE<br>Professor of Music Meadows School of Arts, Dallas, USA<br>PAPER & DISCUSSION – The quantum reality of music | M |
| 17.00 – 18.00 | OFFICIAL OPENING/AMPTELIKE OPENING<br>Prof DM Joubert, Rector, University of Pretoria<br>Prof Christo Viljoen, Chairman, SABC Board<br>Vote of thanks: Prof K V Mngoma.<br>Bloemfontein Childrens' choir conducted by Huibrie Verster | M |
| 18.15 | EVENING RECEPTION/AANDONTHAAL Rautenbach Hall/Saal | |
| 20.00 | PUBLIC CONCERT BY BLOEMFONTEIN CHILDREN'S CHOIR conducted by Huibrie Verster<br>KONSERT DEUR DIE BLOEMFONTEINSE KINDERKOOR olv Huibrie Verster<br>For delegates wishing to attend/Vir kongresgangers wat dit graag wil bywoon | M |

## OVERSEAS PARTICIPANTS

**Prof. CHARLES T EAGLE**
Professor of Music, Meadows School of the Arts, Dallas, USA. Professor of Music Therapy and Head of Department of Music Therapy, Medicine and Health. Professor Eagle has said, "Combining theory, practice and research findings from both the art and science of music leads to one conclusion. MUSIC IS BASIC and MUST be taught in a general education programme. Otherwise future generations of children will be denied the fundamental knowledge of God's universe"

**BENNETT REIMER**
Head of Music Education Department, Northwestern University Evanston, Chicago. President of the Music Educators' National Conference of the USA. He has published many books on Music Education and Aesthetics, well known amongst which is "A Philosophy of Music Education"

**Dr FRANK WILSON**
Professor of Neurology at the University of California
**1984** Directed Conference – "The Biology of Music Making" at the University of Colorado, Denver
**1987** Co-directed the Conference – "Music and Child Development" USA
Member of the Board of Directors of the International Association of Music for the Handicapped
Present Guest Professor in the Department of Neurology, University of Dusseldorf

**ALFRED A TOMATIS**
His views on the co-relation of music and listening, and the optimal functioning of the human being, as well as the influence of aural stimulation on the unborn child, are internationally acclaimed

**ROSALIND McMILLAN**
Lecturer in Music at the School of Visual and Performing Arts Education at the University of Melbourne Institute of Education. Her main interest is Classroom Music Method (primary and secondary). She is responsible for the supervision of school experience of all Institute music students. In 1988 she presented "Composition and Improvisation in the Secondary Curriculum" at the 18th World Conference of the International Society for Music Education at Canberra. This took the form of a paper and a workshop

**BRIAN BROWN**
Though a qualified architect, Brian Brown is more occupied with the teaching of music. He is Head of Improvisation studies at Victoria College of the Arts, Australia. His subjects are Improvisation, Composition, Contemporary Theory and Chamber Music. In all these his use of jazz elements has created his own characteristic style. In 1988 he toured Japan, Singapore and Brunei and presented a paper at the 18th World Conference of the International Society for Music Education at Canberra

# WEDNESDAY/WOENSDAG — 11 APRIL 1990

| | PRE-PRIMARY<br>PRE-PRIMÊR | JUNIOR PRIMARY<br>JUNIOR PRIMÊR | SENIOR PRIMARY<br>SENIOR PRIMÊR | HIGH SCHOOL<br>HOËRSKOOL | RESEARCH<br>NAVORSING | SUBJECT MUSIC<br>VAKMUSIEK | GENERAL<br>ALGEMEEN | POLICY MAKING SESSION | SASMT<br>SAVMO |
|---|---|---|---|---|---|---|---|---|---|
| 7.30 – 8.00 | REGISTRATION REGISTRASIE — 11 and/en 12 APRIL | | | | | | | | |
| 8.00<br>10.00 | WHERE DO I START? E2 23<br>NELL DACHS — ROSALIND McMILLAN | | | | 8.00 – 8.40 E2 24<br>M TEENSTRA<br>An idealistic Realist in the Music Classroom<br>8.40 – 9.20 E2 24<br>HENNIE VD MERWE<br>'n Persoonlike belewing van Waarom, Wat en Hoe<br>9.20 – 10.00 E2 24<br>LEONÉ VD MERWE<br>Education for a multi-cultural society. Better understanding through music | 8.00 – 10.30 E2 26<br>BRIAN BROWN<br>Creative Performance — A master class for secondary and tertiary students | 8.00 – 10.00 E3 58<br>GELUKLAND<br>'n Nuwe operette<br>AWIE VAN WYK | A<br>Chaired by Prof. Antony Melck Financial Registrar UNISA | 8.00 – 12.00<br>Conference for Council Members and delegates<br>E3 62 |
| 10.00<br>10.30 | | TEA TEE | TEA TEE | TEA TEE | TEA TEE | TEA TEE | TEA TEE | | |
| | 10.30 – 11.15 E2 27<br>D de KOCK & B v BLERK<br>Why, What, How? A musical approach in the pre-school<br>11.15 – 12.00 E2 27<br>RIEKIE GROBLER<br>Presentation and evaluation of music in the pre-primary school | 10.30 – 12.00 E2 23<br>ROSALIND McMILLAN<br>Sound Advice<br>Ideas for JP classes | 10.30 – 12.00 E2 25<br>Dr PENNY GIBSON<br>Ideas towards a music programme integrated into the general curriculum of the Primary School | 10.30 – 12.00 E3 58<br>DORETTE VERMEULEN<br>Listening Guides | 10.30 – 11.15 E2 24<br>PL v ZUILENBERG<br>Edwin Gordon's Musical aptitude profile<br>11.15 – 12.00 E2 24<br>MERVYN GARLICK<br>The attainment of Bentley's measures of musical abilities by teachers in training using suggestopedia as an instructional strategy | 10.30 – 11.15 E3 57<br>JOHN HINCH<br>Why learn an instrument?<br>11.15 – 12.00 E3 57<br>M M LOCHNER<br>Klank en simbool as eenheid in opleiding | 10.30 – 12.00 E2 26<br>ANDREW TRACY<br>AFRICAN MUSIC WORKSHOP | ∨ | ∨ |
| 12.00 – 13.30 | LUNCH — ETE — RAUTENBACH HALL/SAAL | | | | | | | | |
| 13.30 – 14.10 | CONCERT — KONSERT GAZANKULU DRUMMERS & DANCERS — [illegible] led by M Mabunda Amphitheatre/Amfiteater | | | | | | | | |
| | 14.15 – 14.45 E3 62<br>SINGING SESSION<br>HILDEGARDE ENDEMANN<br>14.45 – 15.30 E3 62<br>H vd MERWE<br>Skoolgereedheid en skoolrypheid — 'n [illegible] in klank en musiek | 14.15 – 15.30 E3 58<br>ALLAN OLIVIER<br>Orff Schulwerk in the Junior Primary phase | 14.15 – 14.45 E2 23<br>SINGING SESSION<br>Christelle [illegible]<br>14.45 – 15.30 E2 23<br>HELENA DU PLESSIS<br>Belustering | 14.15 – 14.45 E2 24<br>SINGING SESSION<br>HETTA POTGIETER<br>14.45 – 15.30 E2 24<br>ANSIE v WYK<br>Die adolessent en musiek | 14.15 – 15.30 E2 27<br>MELVEEN JACKSON & SALLY ANN GOODALL<br>Teaching Indian drums in Durban | 14.15 – 14.45 E2 26<br>JIMMY v TONDER<br>Elementary my dear Watson — the sleuth in the teaching of History of Music<br>14.45 – 15.30 E2 26<br>MARGUERITE BARKER REINECKE<br>Group keyboard classes for high school beginners | 14.15 – 15.30 E2 25<br>MERVYN GARLICK & CECILY MURPHY<br>Introduction of new publication | POLICY MAKING SESSION<br>A | |
| 15.30 – 16.00 | | TEA | TEE | TEA | TEE | TEA | TEE | | |
| | 16.00 – 16.30 E3 62<br>Listening<br>16.30 – 17.00<br>Movement<br>17.00 – 17.30<br>Creativity | 16.00 – 16.30 E2 26<br>SINGING SESSION<br>16.30 – 17.30 E2 26<br>Creativity, the name of the game | 16.00 – 17.30 E2 23<br>ROSALIND McMILLAN<br>Let's Make it Fun!<br>Teach and learning through units | 16.00 – 16.45 E3 58<br>LYN STEWART<br>Moving to a pop beat<br>16.45 – 17.30 E3 58<br>JIMMY v TONDER<br>Tutankhamun's tomb, the treasure house of 20th century music | 16.00 – 16.45 E2 24<br>ELIZABETH OEHRLE<br>Cantometrics: A valuable resource for music education<br>16.45 – 17.30 E2 24<br>IZAK LOOTS<br>Onderrig in noteleer aan swart studente | 16.00 – 17.30 E2 27<br>BRIAN BROWN<br>Instant Composition<br>101 ideas for classroom teaching | 16.00 – 16.45 E2 25<br>MEJ A THERON<br>Invloed van liggaamshouding by stemontwikkeling<br>16.45 – 17.30 E2 25<br>AMARILLIS ACKERMAN<br>The harp in education | POLICY MAKING SESSION<br>A | |
| 18.00 – 19.30 | OPTIONAL OPSIONEEL — STATE THEATRE — Piano dress rehearsal of Act I of DER ROSENKAVALIER (PACT) | | | | | | | | |
| 19.00 | Alfred TOMATIS — MUSIC AND THE PRIMACY OF LISTENING — Introduced by Prof. PE van Jaarsveld, Head of [illegible] Psychotherapy, Potchefstroom Univ. | | | | | | | | |

## THURSDAY/DONDERDAG — 12 APRIL 1990

| PRE-PRIMARY PRE-PRIMÊR | JUNIOR PRIMARY JUNIOR PRIMÊR | SENIOR PRIMARY SENIOR PRIMÊR | HIGH SCHOOL HOËRSKOOL | RESEARCH NAVORSING | SUBJECT MUSIC VAKMUSIEK | POLICY MAKING SESSION | GENERAL ALGEMEEN |
|---|---|---|---|---|---|---|---|
| 7 30 – 8 00 | REGISTRATION/REGISTRASIE — 12 APRIL | | | | | | |
| 8 00 – 8 30 E3 62<br>SINGING SESSION | SINGING SESSION E2 26<br>Marelie Schöning | | 8 00 – 9 00 E3 58<br>JEANNE BULL<br>and<br>VICKY BENJAMIN<br>Orff-Schulwerk in the high school — "and all that jazz" | 8 00 – 8 40 E2 24<br>Miss E D BLACK<br>The use of music therapy in education | 8 00 – 8 40 E2 25<br>HEINRICH vd MESCHT<br>Variation in Aural training | A | 8 00 – 10 00 E2 27<br>SARITA HAUPTFLEISCH<br>and<br>ANDREW TRACEY<br>Discussion on the preservation of African Music |
| 8 30 – 10 00 E3 62<br>MIRIAM SCHIFF<br>Orff instruments in the pre-school | 8 30 – 9 00 E2 26<br>ANNETTE vd MERWE<br>Solfa for all | | | | | | |
| | | | | 8 40 – 9 20 E2 24<br>LOFTUS HEUNIS<br>Rationale, development and testing of a SA based Kodály learning sequence | 8 40 – 10 00 E2 25<br>BRIAN BROWN<br>Express Yourself! Beginning improvisation for teachers and students (bring an instrument) | | |
| | 9 00 – 10 00 E2 26<br>MARIANNE LE ROUX<br>Ons ontdek Musiek | 9 00 – 10 00 E3 58<br>HELAINE DEACON and SANDY MOL<br>Orff in the Senior Primary phase | 9 00 – 10 00 E2 23<br>ROSALIND McMILLAN<br>Composing, Performing and Listening. An integrated approach for elective music classes | | | | |
| | | | | 9 20 – 10 00 E2 24<br>SHEILA MORKEL<br>Effects of music on the foetus and the newborn | | ⌄ | |
| 10 00 – 10 30 | TEA/TEE | TEA/TEE | TEA/TEE | TEA/TEE | TEA/TEE | TEA/TEE | TEA/TEE |
| 10 30 – 12 00 | CLOSING CEREMONY PLENARY SESSION — SUMMARY OF CONFERENCE PROCEEDINGS<br>Performance by the Chamber Music Society of Vox Balaenae by George Crumb. Leslie Sheills (Flute), Human Coetzee (Cello), Albie van Schalkwyk (Piano) | | | | | | Musaion |

ISBN O 7969 0979 2

RAAD VIR
GEESTES-
WETENSKAPLIKE
NAVORSING
RGN
HSRC
HUMAN
SCIENCES
RESEARCH
COUNCIL

323